



THE NEW YORK



DRAMATIC MIRROR

VOL. LIX, NO. 1,526.

NEW YORK, SATURDAY, MARCH 21, 1908.

PRICE TEN CENTS.



Photo Sherman, Bradford, Pa.

KIRK BROWN
(AS OTHELLO)



WHITE WHISKERS leaned far back in his easy chair and crossed his hands, interlacing his fingers over his abdomen, and half closed his eyes, as he always does when he is about to tell a story that is to him agreeable. He had come home from the last smoker at the Players and memory and other things were stirring gently within him.

"We are hospitable to foreign artists," he said. "Observe what I said. Young persons don't give words their proper values. We are hospitable to foreign artists. But there are artists and Madame Odette, and I do not wish to be unkind—there is Madame Vera Komarshevsky. We have given Madame Komarshevsky the same reception we would have given to an American actress, whose plays and whose methods did not please us. We were as cordial to her as we were to the Californian Nance O'Neil when she appeared in the same play in the same theatre. The little Russian cannot complain that we were inconsistently cool."

"We have never been rude to dramatic visitors from the other side, if we except the Macready affair. Which reminds me of the most beautiful tribute I ever saw one artist pay another."

"The memory of the Macready matter had not subsided and we were still smarting under what we had thought an insult to our Booth, when Sarah Bernhardt came to New York. True, she had had nothing to do with the Macready affair. Of a truth she was from a different nation and a different temper than he. Yet our rage had not subsided. We still muttered and growled. And here was the temerarious Frenchwoman setting foot on our shores and daring to ask our patronage. Our fury, unreasoning though it was, hung suspended cloudlike, in air."

"Meanwhile it was announced that Madame Bernhardt would attend a performance of *Allice* by Clara Morris. She came into the theatre and took a seat in the stage box. Every one looked, but it was with sullen eyes. No one pressed one palm upon another in token of welcome. There was no hint of that undercurrent of pleased excitement which stirs an audience as a light breeze ruffles the leaves of a forest, and which is always a delightful, spontaneous tribute to an artist. There were only the stare, the silence, and then eyes sullenly averted."

"So it was as Clara Morris came upon the stage. At her appearance the audience clapped and shouted and waved upon a flurry of lace handkerchiefs its signalled welcome. Miss Morris bowed and bowed and bowed again. She raised her hand as though to quiet turbulent children. Then she came forward and, smiling, made a gesture of wide open arms, as though she were gathering the audience into them. Then, still extending those arms as though they held a precious burden, she crossed the stage until she stood close to the box in which sat Bernhardt. There she held forth her arms to the Frenchwoman, tendering to her the audience which had been at her own feet."

"Sarah Bernhardt burst into tears. The audience took Clara Morris' cue. It gave round after round of applause to the visitor. Miss Morris' act had healed the hurt of a nation."

Applie James, wife, leading woman and manager of Louis James, on her Southwestern tour has been carrying a cane. Great was the wonder provoked in St. Louis, New Orleans, Nashville and Memphis by that walking stick. Masculine and feminine eyes were strained from staring at the light but firm silver-headed, monogrammed propeller. The owners of those eyes in some instances secured proper introductions, then inquired, in the words of terse Georgia Lawrence, "Who, what and why that cane?"

Mrs. James' answer was more logical than Ethel Barrymore's reply to the question, "Why do you cultivate society?" "Because I want to."

"Ladies in England and France have carried canes for years," said Mrs. James. "Why should not American women carry them if they wish? They lend a sort of balance when one walks and are prettier than the huge, unsightly handbags many women carry. Besides they are a protection for women who have to be on the streets alone at night. I think it would be well for every actress who hasn't a handy husband to carry a cane to and from the theatre."

Grace George, touring in *Divorçons*, is promulgating a novel theory. She asserts that women are the great humorists of the world.

"Men have no sense of humor," she declares, and asks the observant to take a census of their acquaintances and separate the funny from the solemn folk. The result, she says, will support her theory.

Zylah Ines Shannon is the bumpity-bump name of one of the most astute youngsters I have ever seen on the stage. The little one brims with intelligence. Of wee, shrewd face and canny voice the babykin has a personality surpassing that of many grown up players. She plays Katinka, the half symbolic character of a child with a woman's soul, with Mr. Sothen in *The Fool Hath Said There Is No God*.

Berta Morena, the Austrian prima donna, who made her American debut this month, was heralded by Director Corried, of the Metropolitan Opera House, as "the most beautiful woman in the world."

"Why the most beautiful?" the Matinee Girl asked him. "Please describe her." "The most beautiful because the most harmonious," was the answer. "For example, her figure is a harmony of lines, no portion unduly preponderant, merely a melting of curve into curve. So as to her coloring, that, too, is harmonious. Some women's coloring is as bizarre as their gowns. It is too striking, too piano-forte. In short, well—Fraulein Morena has the sort of beauty that invites one to invite her to a champagne supper, even while you know she will decline."

She who is May Vokes on the stage, but "Teddy" Vokes everywhere else, never appears on the street alone, for the reason that she is always accompanied by a vigilant and formidable escort. No Bowery terrorist ever presented a more intimidating aspect than this Petey, with his scowling visage, his upper lips always drawn back from long, glistening teeth, his conversation a gamut of growls and snaps. Yet the comedienne's friends know that her motto is, "Slight my dog, slight me," and, keeping well away from the creature, observe the amenity of asking about the health of her traveling companion.

"He's very well, thank you," Miss Vokes beams. "Is he a French bull terrier?" added some one.

"Hah! He thinks he is."

THE MATINEE GIRL.

OHIO THEATRE MANAGERS ORGANIZED.

The final meeting of the Ohio Association of Opera House Managers was held at the Neil House in Columbus, O., on March 9, and was very largely attended. At this meeting the association heartily endorsed the Theatre Managers' Amusement Company, which was recently organized among the theatre men in Pennsylvania and New York for the purpose of booking and presenting musical and dramatic productions in the smaller cities of the country, known as "one-night stands," and also agreed to support this company financially. The Theatre Managers' Amusement Company is to be incorporated with \$100,000 capital, and a block of the stock has already been subscribed in the East, while about \$5,000 of the stock was purchased by the Ohio Association at its meeting on the 9th.

A. G. Delamater, of New York, represented the Amusement Company at the Ohio managers' meeting and was appointed general manager. He will hold similar conferences with theatrical men in several other States in the Middle West.

The new circuit includes only houses which are not associated with present circuits, but it is not the intention to be antagonistic in any way. Managers. Asmus and Whiting, two men well known in the theatrical world, are associated in this new project to place the better attractions in the smaller cities of the country. Two booking offices will be established, one in New York city and the other in Chicago. Ohio contributes forty-one links to this chain of "one-night stands" at the present time, and a great many other houses will join before the opening of the season of 1908-1909. Mr. Delamater will return to New York about April 15 to establish offices here.

KIRK BROWN.

On the first page of this issue is a good likeness of Kirk Brown in his great character of the Moor in *Othello*. Mr. Brown has been on tour for the past three seasons with his own company, and has proven "a problem that has never been quite settled in the popular price field," that the theatregoing public will patronize Shakespeare plays that are presented properly, even at popular prices. As Mr. Brown has been presenting *Othello* for the past three seasons, the question was put to him recently whether he was going to continue the play in his repertoire. His answer was: "Why not? This bill has been one of my greatest successes financially." In addition to *Othello*, Mr. Brown has the following plays in his repertoire this season: *The Christian*, *By Right of Sword*, *The Eternal City*, *The Lady of Lyons*, *The Sign of the Cross*, *Edith*, *The Amateur*, *Caschiana*, *Camilla*, and *David Garrick*. A great deal of the success this young actor has met with is due to the expensive and elaborate manner in which he has been staging his plays, and against the depression in business generally this must have been a great criterion, as the very large business he has been having. G. F. Macaulay, Mr. Brown's manager, says that owing to the great success they have met with in their present methods of presenting high class plays, they are making preparations to launch a company next season that will surpass anything they have attempted thus far, and have several plays that will be staged in a more expensive manner than any they have presented during their past three seasons.

STUDENTS PRODUCE A PLAY IN LATIN.

Some scenes from Plautus' *Menæchmus* were presented the afternoon and evening of March 10 by the Classical Club of Barnard College at the Brinckerhoff Theatre. An address of welcome in Latin was delivered by Mrs. Helmina Jeldell, the President of the club. Professor Charles Knapp made the introductory speech. Lillian Clowson gave an outline of the play in English. The play was presented in Latin. The cast was as follows: *Adulescens Menæchmus* II, Maria Young; *Servus Menæchmi*, Anna Anthony; *Cocus*, Cullindrus; *Elizabetha Back*; *Meretrix*, Brodum; *Hilda Wood*; *Parasitus*, Penticulus; *Ether Helin*; *Ancilla*, Elina Smith; *Matrons*, Josephine Dempsey; *Adulescens Menæchmus* I, Elizabetha Toms; *Senex*, Mildreda Kermer; *Medicus*, Maria Hufeland; *Pedagogus*, Maria Crowell; *Gladys Quinby*, Alicia Grant. Among the patronesses were Mrs. William Tenney Brewster, Mrs. Mortimer L. Earle, Mrs. R. E. Sturtevant, Mrs. Alfred Meyer, Mrs. Charles Knapp, Mrs. T. L. Shear, and Lillian Lawrence.

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THE AMERICAN ACADEMY.

GRADUATION EXERCISES AT THE EMPIRE THEATRE WELL ATTENDED.

President Sargent says the class is the best in the history of the institution—interesting address by William H. Crane—Prof. Charles Sprague Smith on changed relations of life and art—The class and the prize winners.

The graduation exercises of the American Academy of Dramatic Arts and Empire Theatre Dramatic School were held last Thursday afternoon, March 12, at the Empire Theatre before a large audience of friends and admirers of the students. Franklin Sargent, President of the school, presided at the exercises and introduced the speakers. Mr. Sargent said that the class was the best that ever graduated from the school. Telling of the difficulty experienced in awarding the prizes, Mr. Sargent told of one of the young women students, a member of the graduation class, who came to him for enrollment when she was eight years old, and was not admitted on account of her age. "When she came back to me eight years later," said Mr. Sargent, "I didn't know whether to laugh or cry."

Mr. Sargent then awarded the medals as follows: The gold medal founded by Mrs. Esther Herrman for earnestness and progress was awarded to Horace Herold Porter, of Baltimore, Md. To Elsie Herndon Kearns, of Brooklyn, was awarded the David Belasco gold medal for general excellence. Anne Du Signon, of Philadelphia, received the Belasco silver medal for technical skill. Addresses were delivered by William H. Crane, Professor Charles Sprague Smith, the Rev. Merie St. Croix Wright, Anna Warren Story, William Seymour, Alice Fischer, and William C. De Mille.

William H. Crane's Address.

Mr. Crane spoke in part as follows:

I know that with my long experience, both as actor and manager of a company, you would rather have me tell you how to make use of the benefits that you have derived from the course of study that you have gone through. I would rather, however, place in a slight position that I am to-day. I heard good advice given to the graduating class; I heard them told that they had now become full fledged actors and actresses, and suggested that possibly they would like to talk about dramatic art, which, with an instant shout of approval. Of course, as you all know, the opportunities are governed greatly by circumstances and conditions.

I am often asked, "How did you begin? You had a start." I must tell you frankly that my dramatic beginning was really an accident. When I was a young man, I was the possessor of a strong, sonorous, virile voice. I joined an opera company, composed of young people who afterwards played operas, comedies, musical pieces, etc. But my first experience in a dramatic way came in the town of Williamsport, Pa. I must tell you that up to this time I had never been away from the theatre, and was consequently taken very ill at 6 o'clock. The doctor said it would be absolutely impossible for him to appear. They did not know what to do. There promised to be a very good house, and in the midst of this difficulty I thought I could speak the lines.

The manager said, "But we have no part." I said, "I don't want a rehearsal." "I don't want a rehearsal," said the manager. "He looked at me pityingly, and his wife said, 'If he thinks he can do it, why not let him?'" He replied thereupon with the encouraging remark, "The manager walked out of the room, refusing to discuss it. However, I did play; I got the same laughs that the comedian did; the piece seemed to go just the same, because I had watched it so carefully I knew every line and every word. The same thing happened the following night. Then the young man recovered somewhat, resumed his character, and I became an attentive listener in the front entrance once more; but he had a relapse and died within a week; so then his wardrobe was all made to fit me, and I became a comedian whether I wanted to be or not.

Of course I cannot advise any of my friends of this sort, who wish to be comedians to wait for some one to die. I can only say to the young people who are graduates to-day that they should consider in selecting the line of business they choose to follow, that they should consider their temper, their physical fitness first, and cultivate their studies under that line. We often hear of young people getting positions through influence, or I often hear of a young man or woman saying that so and so has a position because they have a friend, or they have influential letters. Whenever I hear that I always feel certain that the parties who make the remarks are very doubtful of their own ability. Letters from influential people are not of course of great value, but they are of great value in the case of a person who has the proper qualifications count more than dramatic ability. Daniel Frohman said to me: "You can understand why a manager must be careful about the people he engages, as you know, he must be judged by the company he keeps." Try to get into a good company, with a good stage-manager, and when you are there, listen; a good listener advances rapidly. This is an arduous profession; it is sometimes difficult to achieve success; it is a profession where the highest prizes are few and the blanks so many; but honest and persistent endeavor, associated with temperamental and physical fitness, must succeed in the long run.

Mr. Crane said that when he was asked by Mr. Sargent to address the graduates he immediately went to four leading managers and asked them what a person should do to get an engagement. He was told by one of the managers that the best thing for the person desiring an engagement to do was "to keep calling." He was told by another manager of a student who showed his willingness to work by offering to begin for \$10 a week.

Professor Charles Sprague Smith's Address.

Professor Charles Sprague Smith said in part: Whoever is to succeed in life must conceive of the work chosen in a large way. It should at least appear as the path that leads to the highest attainable by any other path. All of life, rightly conceived, is art, for art is the translation of a preconceived ideal into form that can be apprehended by the senses. In painting, the image that dwells within the artist's mind is translated into canvas; in sculpture, into enduring marble or bronze; in literature, into words so harmoniously linked that they linger in memory and these form actually clear and lasting; in music, all the fields of literature is dramatic poetry. Poetry in its essence is a more spiritual, ethereal form of art than prose, and of the different departments of poetry, while the epic describes heroic and heroic or other scenes from the outer life, and the lyric depicts the inner life in its emotions, dramatic poetry is life, both the outer and the inner, depicted in action, and when the stage comes to its aid, then we have life interpreted through art.

If we could understand any art to its fullness, we cannot do better than transport ourselves in thought to the time and place where that art had its most perfect expression. And as to the time and place when all art attained its culmination and stood most perfectly harmonious with the life of its time, it can similarly be no question. It was in Athens after the close of the Persian War, for no sculpture or architecture has ever attained the perfection of that of the temples on the Acropolis, and all the fields of literature is dramatic poetry. Poetry in its essence is a more spiritual, ethereal form of art than prose, and of the different departments of poetry, while the epic describes heroic and heroic or other scenes from the outer life, and the lyric depicts the inner life in its emotions, dramatic poetry is life, both the outer and the inner, depicted in action, and when the stage comes to its aid, then we have life interpreted through art.

As I said before, all life is art, all forms of art. To my mind the supreme artist of the great age of Athens was not Pheidias, the sculptor, nor Kallikrates, the architect, nor Anaxagoras and Sophocles, the dramatists, nor even the philosopher Plato. The supreme artist was he who perceived the relation of each art to the whole and that the purpose of all as a whole should be to elevate the human plane upon which humanity stood at that time in the world's history, to educate Athenians to the highest intelligence. Whenever one wanders in the old Greek world, there are remains of the place and the drama played in the history of Greece. The newspaper and the multitude of other things have come in to supply what the theatre could not supply, and life is not as simple as it was. The theatre, however, has not been supplanted, but the theatre is also, and one of the prime importance of the theatre is to educate the people, to give them that intelligence that is another's part, constituting itself deeply with politics to the dramatic

PROMINENT REPERTOIRE MANAGERS.



H. W. TAYLOR.

The above is a likeness of the popular and well-known repertoire manager, H. W. Taylor, proprietor and manager of Taylor's Stock company. Mr. Taylor's theatrical career began twenty odd years ago, during which time he has been identified with several well-known attractions. This season is his twelfth consecutive one in the field of repertoire. Last season Mr. Taylor put out the organization which is now en route under his able directorship and which bears his name. He reports a most successful season, due, as his many friends in the profession will acknowledge, to his untiring efforts and business ability. He is a member of Bangor, Maine, Lodge, B. P. O. E., 244.

REPERTOIRE NOTES.

The Earl Burgess companies are the originators of many novel features in the repertoire field. They present many of the latest New York sensational successes. Companies are being organized at the present for all Southern, Western and Southwestern territory. The average actor of to-day complains that he is not paid during rehearsal period. This problem has been solved by the Earl Burgess companies in this way: Three companies will report for rehearsal three days before the opening date. Company "A" will open Monday, "B" Tuesday, "C" Wednesday, "A" Thursday, "B" Friday, "C" Saturday. The matinees will be given over entirely to vaudeville. All vaudeville people engaged will appear at the matinees. All people engaged will be paid half salary during rehearsals, which will last three weeks. The Earl Burgess company, under the management of George V. Halliday, has been playing a stock engagement at Shreveport, La. The advance representative, Ed R. Moore, was the usual week ahead of his company, and thoroughly billed and bannered the city. During a stock engagement an entire change of advertising matter was made each day, as the company has a repertoire of thirty-two plays. This was a considerable undertaking, but the result showed splendid results. No doubt many companies will follow this example. The Earl Burgess companies aim to employ clever young people, and as the season is practically a continuous one a splendid opportunity is offered.

Hugo B. Koch, who has been playing in *The Phantom Detective*, closed on Feb. 15 at Springfield, Mass., and returned to the Van Dyke and Eaton company, where he will be featured jointly with Ollie Eaton during 1908 and 1909.

Hortense Clement has replaced Marie Russell and J. S. Kennedy has replaced Frank Moore in Himmelsin's Ideal.

The Knickerbocker Stock company will play all the principal cities in Canada for the summer season.

Thurlo White has been engaged to play *heavies* with the Creston-Longfield Stock company, opening on April 4, and continuing throughout the summer.

GOSSIP.

Howard Cecil Barnes, who has met with favor in performances given by Howell Hansell in Boston, will soon appear in *The Rosary*, a play of Russian life, written by himself.

Edna Dorman has resigned from Lonsome Town to join the musical stock company that is soon to occupy the Circle Theatre.

Walter Lawrence and Eva Francis have replaced Cecil Leen and Florence Holbrook in *The Soul Kisser*.

George Fawcett, now playing in London in *The Swan Man*, is planning to produce Puddin'-head Wilson in that city.

Louise Dresser has added a new song, "I Want to Be Loved Like a Leading Lady" to her list in *The Girl Behind the Counter*.

Margaret Mayo's play of seminary life, *Commencement Days*, is to be produced next season by John Cort, associated with John H. Blackwood and Samuel Friedman.

of Aeschylus and Sophocles, pointing to all great dramatic epochs in the world's history, and thus suggesting what influence the theatre may exert and from what point of view those who have chosen this business as their life career may wish justice conceive of it as the noblest of professions.

But, I may fitly be asked, what can a poor little score or more of findings that are going out into this dramatic world accomplish, so full of rivalry, so limiting in many of its conditions, what can those expect to accomplish? What can any one hope to accomplish in entering any career? That will be accomplished which the original gift, but more than that, the vision and the clearest loyalty in life to the vision enable the individual to achieve.

Take any movement in the world. Does the inspiration come from the multitude or come from individuals within the multitude? Does not the heaven that quickens always proceed from individual lives? Why, then, despair or be of faint courage as the portals of life open? Why shall we not say each to himself or herself, that the vision of the dramatic art, as the noblest of arts, admitting the soul and from each shall go forth that which such life consecration may give?

The Graduating Class.

The members of the graduating class were:

Nousa Adler, New York city; Rose Hortense Allen, Omaha, Neb.; Rachel Butler, Cincinnati, Ohio; Minnette Cleveland, Boston, Mass.; Churchill Coffman, Atlanta, Ga.; Anne Du Signon, Philadelphia, Pa.; Janet Dunbar, Kansas City, Mo.; Marjorie Curtiss, Louisville, Ky.; Irene Gammell, Providence, R. I.; Elsie Kearns, Brooklyn, N. Y.; Louis Kenney, Butte, Mont.; Maude Kerr, New Rochelle, N. Y.; Ida Lambert, New York city; Louise La Monte, Detroit, Mich.; Ethel Lyons, New York city; Stella Alma Pa., Helena, Mont.; Virginia Bolesta, Philadelphia, Pa.; Helen Wilson, New York city; Stephen York city; George Gaud, Philadelphia, Pa.; Edward H. Brown, Chicago, Illinois; David A. Mason, Milwaukee, Wis.; Bert V. Maguire, New York city; Alfred Orr, New York city; Anne Pinta, New York city; Harmon H. Porter, New York city; John W. Russell, New York city; Thomas L. Shattuck, New York city; Arthur White, New York city; Mark T. Wilson, Kansas City, Mo.; Virginia Smith, New York city; Mary Hoffman, Chicago, Ill.; Clara Russell, Sayre, Pa.; Catherine Tallman, Utica, N. Y.

REVIEWS OF NEW PLAYS.

ONLY ONE NEW DRAMA OF CONSEQUENCE PRESENTED DURING THE WEEK.

E. H. Sothern in Lawrence Irving's Russian Play—An Interesting Performance—Madame Komarshevsky's Second Week—A New Musical Melodrama Phases Harlem—What Happened at Other Theatres.

To be reviewed next week:

TODDLES Garrick
BLOFFS Bijou

Lyric—The Foot Bath Sold. There Is No God.

Play in five acts, by Lawrence Irving, founded on Dostoevsky's novel, "Crime and Punishment." Produced March 9. (Lee Shubert, manager.)

Kashkin Albert B. Howard
Rodion Raskolnikov Sydney Mather
Sonia Katherine Wilson
Gromoff E. H. Sothern
Artyom Virginia Hammond
Fulcheria John Taylor
Artyom's Mother Gladys Hanson
Fulcheria's Mother Mrs. M. Holcombe
Katinka Elyah Inez Shamon
A. Dronov F. J. Kelly
Keller, Anton Petrovitch Frank Reicher
Kashkin's Mother Charles Martin
Mikhail Paul Scardon
Dmitri Malcolm Bradley
Dmitri's Mother Adolph Loeb
Valerian Plutoff Edmund Post
Opa Fred Post
Larionov F. J. Kelly
Gidlin Lewis Short
Sera Harry Turner
Vasilioff James Boone
Goschits Maurice Low
Boilich Mrs. Satcher
Zimmermann Miss McLean
Ochkin Mrs. Shannon
Karpov Miss Healy
Karpov's Mother Ethel Gray
Rakits Ella Wood
Ivanoff Harry Babson
Bakli Bekak William Harris
Mashchenko Virginia Fralick

Since Dostoevsky's novel was published there have been many dramatic versions of the story of Rodion Raskolnikov, no two alike and not one satisfactory. Charles Henry Meltzer's version, used by Richard Mansfield for a short time, is of course best known in this country. A so-called dramatization, in some ten acts, played by Paul Orloff and Madame Nadimova at a theatre on the Bowery, came the nearest to reproducing the sordidness and the psychological wretchedness of the original novel, but this was by no means a play. German and French versions have appeared, and at least one British version, in which nearly every character of the book was omitted.

Lawrence Irving's effort, that Mr. Sothern is presenting, does little more than suggest Dostoevsky's work. It is a sort of psychological melodrama constructed on the plot and character suggestions found in the novelist's book. And it is not, inherently, a very good play. The principal fault is improbability. The expedients of the shrewd magistrate to discover a murderer, for example, are puerile in their obviousness, and the regeneration of Rodion comes so suddenly as to be shocking. But in spite of these and other faults and the gloominess, the play is unusually interesting. It was never intended for children or the devotees of comedy.

The play opens in the room of Rodion Raskolnikov, an impetuous and radical-minded student. He has just published a pamphlet containing an argument in favor of the individual's right to judge, condemn and execute sentence, and is ready to defend his idea by further argument. In a room overhead live three children, Sonia, Katinka and Mashchenko, daughters of an under-official who has been run over and killed while intoxicated. Gromoff, the landlord, is persecuting the eldest girl, Sonia, by beastly attentions. Sonia appeals to Rodion for protection. Her youngest sister is ill with pneumonia, and Gromoff threatens her with eviction if she does not accede to his demands. Rodion, still full of his idea of justifiable murder, takes an axe, left in his room by a servant, and goes upstairs to Gromoff's apartment. The scene of the second act is the same. The police are investigating and discovered. The police are investigating and Rodion has already begun to feel the fear of discovery. He finds that he has cut his hands on the axe while washing the blood from it. He starts to hide his overcoat, that bears marks of his crime. His mother, Fulcheria, and his sister, Artyom, come to visit him. His sister is about to become engaged to Keller, a sub-procureur, who is at that time busy with an investigation of the murder of Gromoff. Rodion, a young student and friend of Rodion, suspects the truth of the crime. Two workmen are arrested by the police and at the suggestion of Keller, who has given Rodion instructions how to act in a small police matter, they are led in front of the window so that Rodion may look at them. He faints when he sees them, and in this condition he is found by Beak, an investigating magistrate noted for his skill at detecting criminals. In the novel, by the way, this character is a detective of the type of Constable Doyle's Sherlock Holmes. Beak discovers the cut on Rodion's hand and the fact that his overcoat is missing, and at once suspects him of the murder.

The third act takes place on a public island in Neva. A students' picnic is being held. Rodion meets Beak, and without recognizing the magistrate is led to talk of the murder. He convicts himself before he discovers the identity of his companion. Kashkin tells Artyom that her brother is suspected. She offers to ask Keller's help and is willing to give herself as a price for it. Sonia, however, comes to the island and convinces Keller as a lawyer for whom she had worked and from whom she had been obliged to run away. On learning this Artyom refuses to accept Keller's offer of marriage or his assistance. At this point the picnicking students get into an altercation with the police and are driven to their boat. Rodion is arrested, but on the order of Beak is released.

The scene of the fourth act is the room in which Gromoff has been killed. Beak is still conducting his investigations and is more than ever sure of Rodion's guilt. Expecting a call from the student, he arranges the stage to bring him to a confession. It should be noted that Rodion, in the second act, told Sonia of his guilt and tried to make her accept the money he took from Gromoff after the murder. Beak questions Sonia, but can get nothing from her. Rodion is put through an intense—and somewhat theatrical—examination, and after a long and again a theatrical scene, he agrees to her wishes, calls Beak in from the passageway and allows himself to be arrested. The curtain falls with assurance of Sonia's love and the possibility of Rodion's release after a short imprisonment.

Mr. Sothern as Rodion acts with nearly perfect art, with the highest intelligence, and with much conviction. If he can be said to fail in even a small feature it is in transmitting fully the sympathetic side of the character. He represents completely the dreaming, fanatical, semi-obsessed part of Rodion's nature, but in his scenes with Sonia, and especially in the last act, his tenderness is, paradoxically, suggestive of hardness, of feelinglessness. His conversion does not seem real. Still, the characterization may be marked down as adding much to his reputation and in adding

another notable figure to American dramatic history.

With some exceptions, the supporting company is unsatisfactory. Virginia Hammond as Sonia is appealing, convincing and generally effective. Particularly is she to be praised for her passionate for her work with her eyes and hands especially. In her intention she suggests Julia Marlowe, and makes one moment an attempt at imitation. Gladys Hanson as Artyom plays herself; an exceedingly charming and wholesome self. Mrs. M. Holcombe as Fulcheria, Rodion's mother, is unsatisfactory. Elyah Inez Shamon gives a clever and natural performance of Katinka, Sonia's second sister. Of the men, Adolph Loeb is deserving of much praise for his work as Beak. The examining magistrate is represented as an eccentric, self-important old man, of simple habits. At several points in the dialogue he is spoken of as not resembling an official. Mr. Loeb dresses the part in a broad-brimmed light felt hat, a light coat and trousers, and carries a large umbrella. To those in the audience who think of all Russians as wearing fur-bound overcoats and high boots the costume is a surprise. But, nevertheless, the actor makes of this part a nearly perfect characterization, and acts with excellent skill throughout. Albert B. Howard as Kashkin does very well indeed, and Sydney Mather looks and acts the part of the doctor, Zosimoff, satisfactorily. Frank Reicher is rather conventional as Keller. John Taylor is fair as Gromoff, and Paul Scardon and Malcolm Bradley play the two workmen, Mikhail and Dmitri, without any especial merit. William Harris is satisfactory as the magistrate's clerk. The smaller roles are indifferently performed.

West End—The Flower of the Ranch.

Musical comedy melodrama in three acts. Play and music by Joseph E. Howard. Produced March 9. (The Joseph E. Howard Amusement Company, managers.)

Jack The Oliver
Sherry Frederick Rogers
Sergeant McGinty J. P. Mcweeney
O'Klabok Mart Lorens
Dick Spaulding John Todd
Cheyenne Charlie Frederick Knight
Tom Miguel A. A. Klein
Judge Hopper William Betts
Timberline Ike Edward Hume
Bob Brandon Earl Stanley
Margaret Merron Bertha DeGyn
Margaret Merron's Mother Mabel Harrison
Little Flower Joseph E. Howard
Jack Farnum Joseph E. Howard

It is a rather difficult task to describe this new play by Joseph E. Howard with a technical term. It is a mixture of a good many elements, mainly music, comedy and melodrama. There can be no mistake, however, in calling it a success. Mr. Howard has written a play that will compare favorably with other successes: The Time, The Place, and the Girl; The Girl Question; In the Land of Nod, etc.

The opening scene takes place in Little Flower's general store and post office. Little Flower is a California product who has "just grown up" without any frills on her education or skirts, which are made of buckskin. Flower is the heroine. One time, about sixteen years ago, when she was about two days old or thereabouts (one would think she were that old—due to Miss Harrison's refining and pleasing personality), why then it was that Tom Miguel, a greaser, killed her father. At the time of her father's death Flower should have come into possession of valuable property which was denied her through the machinations of Bob Brandon. Tom Miguel was never apprehended for his crime, and in the course of time Brandon came to be sheriff.

This is where the play begins. Jack Farnum, a friend of Flower's, has given Flower some valuable deeds for safe keeping. Brandon overhears the conversation between Flower and Farnum, and makes up his mind to get the papers. He knows of the greaser's crime of years ago, and threatens him with the penitentiary should he refuse to carry out his wishes and steal the papers. The greaser consents and the papers are stolen.

Farnum offers a reward of \$1,000 for their return. The greaser attempts to return them and collect the reward, before he effects his purpose he is killed by Brandon, who takes possession of the papers. Brandon, although a villain, has an awakening of conscience, and in a well-written scene confesses his villainy to the "schoolmarm" and surrenders her the papers, which are subsequently delivered to Flower.

Interwoven in the plot and occupying more prominence than the plot itself are little love scenes, dances and songs; prominent among which are "Just Say I Love You," delightfully sung by Mabel Harrison and Joseph E. Howard; "Worried," sung by Miss Harrison and Edward Hume; "What's the Use of Dreaming," sung by Mr. Howard; and "The Same Old Story," sung by Miss Harrison and Mr. Howard. Miss Harrison sings and acts in her well-known inimitable style and wins the hearts of her auditors with ease. Joseph E. Howard possesses a splendid tenor voice, and his acting of Jack Farnum was well done. Bertha DeGyn played Bob Brandon, and his finished portrayal of that character left nothing to be desired. He possesses a monotonous voice, and the reading of his lines was masterful. In villain parts Mr. DeGyn is the Carver Doone of the stage. As Bob Brandon he has a personality that is as fascinating as that of the famous book villain. Edward Hume was clever and very funny as Silvers, the tenderfoot. Earl Stanley gave a fair characterization of Timberline Ike, but he didn't sing as well as he acted. Mart Lorens, John Todd and A. A. Klein gave small parts of Dick Spaulding, A. A. Klein gave a capital performance of the greaser, Tom Miguel. Frances Cosmar in the small part of Margaret Merron sang and acted with credit. William Betts made a good impression as Judge Hopper. Frederick Knight as Cheyenne Charlie, J. P. Mcweeney as Sergeant McGinty, Frederick Rogers as Sherry, and The Oliver as Jack all appeared to advantage.

This week, Bonita in Wine, Woman and Song.

Daily's—Madame Komarshevsky.

The Russian actress appeared last week in three plays, and in each repeated the impression of the week before that she is a very actress. Sudemann's The Battle of the Butterflies was the first offering, produced on March 9, and repeated Wednesday afternoon. This is a domestic comedy, full of long and, in the original German, brilliant speeches, and without much action. The story concerns the love affairs of three girls.

Elsa, Laura and Rosie, daughters of a widow, Frau Hergentheim, support the household by working for an irascible old man, Winkelmann. Elsa, the oldest, draws; Laura paints fans, and Rosie, the youngest, is scarcely more than a child. Elsa is loved by a clerk of Winkelmann, but she aspires to a higher marriage. Max, son of her employer, becomes interested in her, and the family believes he intends to propose to her. Rosie thinks she is in love with Elsa's suitor, Kessler. Old Winkelmann does not approve of a union between his son and a member of the Hergentheim family, but, through a series of natural complications, he gives Max to Rosie, according to their just discovered wishes.

Madame Komarshevsky played Rosie and gave an excellent exhibition of youthful impulsiveness. In make-up and characterization she represented capitally the immaturity of the child. Her methods were natural and simple, and the results satisfactory. A. P. Nerbekov played old Winkelmann, Madame O. P. Nerbekov had the role of Frau Hergentheim, K. V. Bravich was the clerk, Kessler, and A. N. Feona played Max. Madame E. L. Shilovsky and Madame N. N. Tukalerev were seen as Elsa and Laura, respectively. A. I. Kakushnyak did some excellent character acting as the boy-of-all-work, Wilhelm Waidachner.

A Child of Nature, by A. N. Ostrovsky, was the bill for Tuesday, Wednesday and Thursday evenings. This piece, like its predecessor, is a comedy, and the star's role is that of a girl, a vivacious young creature, overflowing with ani-

mal spirits. She is the daughter of the superintendant, Zubarev, on the estate of Ashmetev, a Russian, more accustomed to the life in Paris than to his own home. He comes to visit his mother, and finds there his wife, whom he had deserted after a few months of married life because he could not stand her domestic tastes. In order to keep him at home for a while for his mother's sake, his wife persuades Varya, the superintendant's daughter, to amuse him. The girl is so successful that his short stay stretches into an all-summer flirtation. Varya throws herself into the affair with the more zest in reaction from a dispute with her father, who has insisted on her marrying a village youth. She falls in love with her father's elderly employer.

The moment Ashmetev kisses Varya he realizes that his youth has forsaken him, and, staggering away, he tries to persuade the girl that she has made a mistake, but she clings to him impulsively, feeling that she has found happiness. She dismisses the suitor, and her father takes an interest in Malkov, a man of her own age. These two quarrel, and when Ashmetev comes on the scene Varya rushes to his arms, saying that she wants to forget everything and go with him. Ashmetev tells her it is too late; his youth is gone. Soon after he wishes to return to his wife. Malkov buys his lands and wins Varya.

Madame Komarshevsky as Varya had a better opportunity to show her skill as a comedienne than had been offered her in her other plays. Her deliberate methods, agreeable in The Battle of the Butterflies, and somewhat effective in more serious plays, handicapped her impersonation of the child of nature, however, so that the performance lacked the interest that a more warm-blooded actress could have given it. As has been the case in all of the plays by this company, the men showed far greater ability than the women. K. V. Bravich was capital as Ashmetev, and D. I. Grusinsky as the father, Zubarev, and A. N. Feona as Malkov, both did excellent work. Madame O. P. Nerbekov played Ashmetev's mother, and Madame P. L. Shilovsky played the wife, Marya Petrovna.

On Tuesday night a silver wreath, the gift of the Russian colony in New York, was presented to Madame Komarshevsky by L. S. Smoloff, accompanied by Mrs. Jacob Adler, of the Grand Street Theatre, and Mrs. Tomashevsky, of the People's Theatre.

Maxim Gorky's The Children of the Sun was the bill Friday night and the rest of the week. The play is one of gloom and much conversation, and the characters are of Gorky's usual abnormal cast. The mental decline of a woman, through suffering is the theme of the play, probably symbolical of the decline of society. The principal characters are the invalid, who becomes insane; an optimistic chemist; an amorous artist, and the chemist's wife. The artist loves the chemist's wife. Both the chemist and the artist attempt to elevate the masses, chiefly through talk, and are brought to a proper conception of the utility of words by the insane woman. Toward the last chloera decimates the cast, the principals only barely escaping with their lives.

The character of Lisa, the invalid is played by Madame Komarshevsky with much careful repression, with the occasional outbursts of emotion that are required. In fact, the star gave more evidence of deserving the reputation that preceded her, than she has in any other play during her engagement. And the part is of a sort to test her capabilities to the utmost. Her supporting company appeared to good advantage, and K. Bravich as Professor, the chemist, was exceptionally good. A large and very enthusiastic audience saw the first performance.

This week, her last in New York, Madame Komarshevsky will present the following repertoire: Monday, A Child of Nature; Tuesday, The Battle of the Butterflies; Wednesday matinee, The Children of the Sun; Wednesday and Thursday evenings, The Dowry; Friday and Saturday evenings, Sister Beatrice, and The Miracle of St. Anthony, and Saturday matinee, A Child of Nature.

Madison Opera House—Last—24 Hours.

Last—24 Hours, the comedy by W. A. Tremayne and Logan Fuller, in which Robert Hillard starred several years ago, was revived last week. William A. Norton, much to the delight of his legion of admirers, had the important role of Dick Swift, and he played it a way that won enthusiastic applause. Mr. Norton's work is invariably satisfactory, but last week he excelled himself. John Craig as David Swift, the student, was also excellent and won his share of the honors. George Howell was right in his element as Adolphus Smiley, and William C. Carr did some good character work as Goldstein. Virginia Cranna, a newcomer in the company, established herself in favor immediately by her spirited and amusing performance as Emily Swift. Louis Randolph as Bertha DeGyn handled her scenes skillfully, and Emille Melville and Grace Scott as Mrs. and Miss Churchill, Isabelle Crawford as Susan, Charles M. Say as Thomas, Robert L. Hill as Mr. Tuff, and Dudley Hawley and M. J. Faust as officers were excellent. Ruth Alroy and Anton Accolla appeared between the acts. This week's play is The Girl of the Golden West.

Metropolis—David Garrick.

William J. Kelley appeared at the Metropolis Theatre last week in the three-act comedy, David Garrick, playing to large houses throughout the week. Mr. Kelley's performance of this role is well known and always enjoyable. His supporting company gave evidence of careful selection and training. The cast was as follows: Mr. Simon Ingot, William Herbert, Quire Chivy, Charles Arthur, Mr. Smith, William J. Constantine, Mr. Brown, Cecil Kingston, M. Jones, M. C. Tilden, Thomas, J. K. Edmonds, James, Walter Thomas, Ada Ingot, Katherine Mulkins; Mrs. Smith, Clara Reynolds Smith; Miss Araminta Brown, Alice Butler. David Garrick was preceded by George C. Hamilton's one-act play, The Crackman, with the following cast: John Van Zehn, William Herbert; Elsie Van Zehn, Katherine Mulkins; Isadore Ruggles, M. C. Tilden; the Crackman, William J. Kelley. This week, the Four Mortons in The Big Stick.

Blaney's—In the Bishop's Carriage.

Edna May Spooner gave a striking performance of Nance Oiden in Channing Pollock's dramatization of In the Bishop's Carriage at Blaney's Lincoln Square Theatre last week. Augustus Phillips played Latimer; Edwin H. Curtis was good as Edward Ramsey, and Arthur Evans was strong as Tom Dorgan. The remainder of the cast was as follows: Frederick Obermuller, Harold Kennedy; Sergeant Finley, Ben F. Wilson; Bishop Van Wagner, William L. West; Harry Van Ness, Walter D. Nealand; Detective Burke, Thomas Shesley; Officer Hooligan, M. J. G. Rogers; Officer Moriarty, William O'Farman; Officer Jackson, R. E. Spenser; Forbes, Harry Semels; Officer Sherman, Harry Williams; Burnett, William O'Farman; Mrs. Edward Ramsey, Olive Grove; Mag Monahan, Jessie McAllister; Nellie Ramsey, Josephine Fox; Mary Latimer, Harriet Swearingin; Mrs. Wallace, Brina Carlisle. This week, Kathleen Mavourneen.

At Other Playhouses.

GARRICK.—Toddles replaced The Easterer at the Garrick Theatre last night.

ACADEMY OF MUSIC.—William Faversham in a revival of The Squaw Man begins a limited engagement here this week, replacing Eddie Foy in The Orchid.

GRAND OPERA HOUSE.—Theodore Roberts and Guy Standing in The Right of Way played to large houses here last week. This week, Brewster's Millions.

YORKVILLE.—Beulah Foytner in Lena Rivers played to large business here last week. This week, W. J. Kelley in David Garrick and The Crackman.

FOURTEENTH STREET.—Genaro and Bailey in Tony the Bootblack met with a warm welcome

AN AMERICAN VIEW.

Anne Sutherland Talks of Her Experiences in Europe—Marta of the Lowlands in Operatic Form.



Anne Sutherland, who has been touring Continental Europe for the past year, returned to New York a few days ago on the America. Miss Sutherland spent a few days in New York on her arrival, and left for Baltimore last week on her way to California, where it is her intention to spend the coming summer.

While in New York Miss Sutherland was seen by a Mazon representative and asked regarding her future plans.

"I have just returned from a most delightful trip abroad," said Miss Sutherland, "and have hardly had time to plan for the future. I have had several offers from managers whom I have seen in New York, but have made no definite arrangements just yet. Just at present I am looking forward to spending the summer on a ranch in California.

"But let me tell you about my trip," continued Miss Sutherland. "I first landed in Naples, where I spent some time studying the manners and customs of the Italian people. In Italy music is in the air, the people seem to know music at the cost of everything else. A complete band of musicians could be collected on any street corner in forty minutes. But while Italy excels in its devotion to music, there is no other city in the world that can boast of what New York has to offer at its two houses during the opera season.

"I spent some time in Milan and Genoa, and from Italy went to Vienna, where I kept house and studied music. Housekeeping in Europe, unlike America, is a comfort as well as a luxury. I never lost an opportunity of hearing an opera or seeing a dramatic performance. In fact, all my evenings were spent at the theatre. The Hofburg Theatre in Vienna is the most beautiful in the world. In that house I saw a magnificent production of Julius Caesar. The detail in the acting of all the players, none of whom are featured on the program, or in the advertisements, and the thoroughness of the production from every viewpoint is an inspiration to the lover of dramatic art. My stay in Vienna was the most enjoyable.

"In Berlin I studied German, and was also an industrious student of the different methods of the most prominent actors and actresses. This experience was no less enlightening than interesting, and I feel my knowledge of acting has been added to materially.

"In the German capital the attitude toward the theatre on the part of the municipal authorities creates in the public a healthy interest in the drama. As a rule, no one arrives late. Those who do are compelled to remain unseated until the end of the act. This rule is enforced by a commissioner of police who is present at every performance. He requires the presence in the house of the householder, without whom the play is not permitted to proceed. He also acts as a censor of plays, but his authority in this respect is rarely ever exercised.

"One of the most beautiful operas I heard during my sojourn in Europe was in Berlin at the Komischer-Oper. It is known as Tildand, and is the operatic version of Marta of the Lowlands, the drama now being played in this country by Madame Kalka. Maria Lohs sings the role of Marta. I understood with absolute certainty that the rights to the American production of the opera have been obtained and that New York city will hear it early next season.

"A company of Italian players known as the Sicilians are now playing at the Shaftesbury Theatre in London, and are creating a sensation there. This company is probably the best ever assembled in one body. New York will see these players come there in the near future. The play which is attracting the most attention there is The Thief, in which Lady Frederic is giving a performance that is nothing less than wonderful."

here last week. This week, Beulah Foytner in Lena Rivers.

THALIA.—Young Buffalo, King of the Wild West, was greeted by large audiences here last week. This week, Chinatown Charlie.

AMERICAN.—From Sing Sing to Liberty, with Canning, the Jail Breaker, and Johnnie Hoy featured, was well received here last week. This week, The Volunteer Organist.

NEW STAR.—A Fighting Chance was a popular offering here last week. This week, The Girl from Eagle Ranch.

CUES

Twenty Days in the Shade, recently at the Savoy Theatre, will be taken to Powers' Theatre, Chicago, for a summer run.

Frank Charlton, formerly leading man with The Life of an Actress, has joined Harry Clay Blaney, in The Boy Detective.

The Barrington Hotel, on Broadway, between Forty-third and Forty-fourth Streets, is to be reconstructed into an office building after May 1. Many thousand theatrical people have lived there during its twenty-five years as a hotel.

While in Cleveland with Mrs. Leslie Carter's company recently, Wadsworth Harris was entertained by George Leighton Norton, President of the Cleveland Art School, at a luncheon at her home.

Frank Stammers, of The Merry Widow, has been engaged to coach the cast of the New York University annual show that will be presented on April 24 and 25.

Teddy Weid, who recently closed his engagement with The Alaskan, is now a feature with the San Francisco Opera company, which is playing on the Pacific Coast.

Carrie Godfrey replaced Margaret Crawford in the role of Katisha in The Mikado with the Metropolitan Opera company at the International Theatre, Chicago, recently. Miss Godfrey made a hit in the part of Katisha and may remain with the company.

Goldie Stone, who has been with Paul Armstrong's company, was introduced by him and company at Whitechapel, London, last night. The cast includes James C. Neill, Howard Eastbrook, Agnes Palmer, Charles Reynolds and Milla Trapp.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
12 West 40th Street.LYMAN O. FISKE,
Secy. and Treas.,
121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,

EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$20; Half-Page, \$40; One Page, \$75.

Professional cards, 15 cents an agate line, single insertion; \$1.25 a line for three months. Headlines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.25 a line for three months. Four lines the smallest card taken.

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The Mirror office is open to receive advertisements every Monday until 12:30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$3.50 per annum. At other foreign countries \$5.00, postage prepaid.

Telephone number, 379 Bryant.

Registered cable address, "Dramatic."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Dan's Agency, 41 Green St., Leicester Sq., W. C.; Murray's Exchange, 3 Northumberland Ave., W. C.; In Paris at Brenth's, 17 Avenue de l'Opera. In Liverpool, at Latham's, 41 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - MARCH 21, 1908.

Largest Dramatic Circulation in the World

IT DESERVES ATTENTION.

It is evident that the press of the country does not fully realize the seriousness of conditions that confront theatrical management in the matter of railroad transportation.

A few newspapers, it is true, have taken notice of the recent statement of the case made by the National Association of Theatrical Managers, but the aid of the press generally is needed to place before the authorities and the public the state of the matter and shadow results that will ensue unless some relief from the present exactions for railroad transportation is assured.

It has been assumed that general business conditions following the panic were wholly the cause of so many cancellations of tours of theatrical companies this season. While business conditions no doubt have influenced many cancellations, it is a fact that new railroad exactions have in a large measure been responsible for the taking of a large number of companies from the road.

The Managers' Association has a petition before the Interstate Commerce Commission asking for a rehearing as to the decision by that body in the matter of railroad rates. The association declares that producing managers and house owners have found it impossible to continue their business under the present classification of railroad rates. It will be recalled that on April 8, 1907, the Commission, upon an ex parte consideration, published an opinion relative to classification of passenger tariff in which it was made known that no classification of passenger tariff or rates could be made with reference to traveling amusement organizations. The railroads then withdrew the prevailing rate, with the result that managers have been forced to cease operations in many localities where distances between points of playing are so great that in the new circumstances prohibitive sums are necessary for transportation.

The National Association of Theatrical Managers makes this plain statement:

The initial purpose of the organization—to entertain and instruct the public—differentiates it. The amusement enterprise is not a group of individuals, each paying his own fare and banded together to secure a rate, but an organization ex-

isting and traveling as a completed whole, which must go in such form or not at all. The trip between any two points of performance is but an incident of a general tour outlined and booked before the organization begins its journey; while the travel between two points may embrace but a small portion of the territory of a particular carrier, the ultimate journey, as a rule, covers its entire system. The company members are in no manner concerned with the rate of fare or its payment, but are in the same category as the scenery, baggage and properties, being but a part of a shipment by the producing manager. This one individual is the sole person with whom the carrier deals, or to whom it is responsible for the carriage of the organization, and he is either to be viewed in the light of a general shipper, although part of the freight be persons, or as the wholesale purchaser of tickets.

One newspaper—the Rochester Democrat and Chronicle—while favoring some means for relief in the premises, wonders "what view the Interstate Commerce Commission will take of the suggestion that men and women in the theatrical profession shall be classed as human freight and transported as so many tons of scenery, costumes and properties." This classification evidently was not made by the Managers' Association with any intention to reflect upon actors as members of an honorable profession, but to more clearly set a business principle involved before persons who deal with practical rather than sentimental matters.

This problem involves the employment of large numbers of actors or their non-employment, and amusement catering to a large part of the country or a deprivation of scores of cities in the matter of amusements.

AN ERROR POINTED OUT.

DURING a period of depression all misfortune that relates to business seems to be easily accounted for; yet general business depression should not alone be blamed for some phases of failure in the theatre at this time.

Theatrical business as a whole this season has been unsatisfying to many of those engaged in it. Still, in some localities, and generally for the offerings that have unquestioned merit, patronage has shown no such falling off as many might have expected to be noted in the face of common conditions. In fact, the higher class of offerings, made by actors whose vogue nothing seems seriously to affect, and new plays that commend themselves to public favor, go on much as though all business affairs were in a normal state of prosperity.

A statement recently made and commented on freely by the press, which quickly seizes any theatre topic of interest, to the effect that the so-called "popular price" attractions the country over have suffered severely as a result of business conditions has led to the voicing of a theory that melodrama, for which the "popular price" public has cried from time immemorial, is losing its patrons, who are said to be pinning for something far different from the average play offered to them under this classification.

That there may be a demand for something different from the usual offering called melodrama exploited these days would seem to be natural and excusable. Melodrama, indeed, has degenerated and needs the doctor. But business depression has little to do with the failure of much that is put forward in the cheaper theatres to-day under this guise, and there is no present sign that the mass of humanity to which the cheaper theatres cater has at all changed or will ever change in the nature of its patronage or the character of its intelligence.

The melodrama of a generation past, as well as the melodrama, or its equivalent, of preceding generations, was patronized and applauded for elements that seem to be lost in its making nowadays.

Managers should not forget that the mass of playgoers to which the cheaper theatres cater—or should cater—is largely representative of the class which in former generations judged both plays and actors of the best type from the gallery. They know all-wool goods—and even silk and velvet—from fustian, and many of them would patronize and appreciate the very best in the drama at all times if they had the money.

EDWIN FOREST ANNIVERSARY.

The inmates of the Edwin Forrest Home, in Holmsburg, near Philadelphia, paid tribute to the memory of Edwin Forrest on March 7.

It was the occasion of the celebrated tragedian's 102nd birthday anniversary. The entertainment, which was in charge of Superintendent and Mrs. Andrew Hartel, was participated in by inmates who were well known on the American stage years ago. Among these were Henry Bacon, Mrs. Hackett, Mr. and Mrs. John Jack, Charles J. Fyfe, Kate L. Little, Mrs. L. J. J. Jones, Anna Ware Barnes, and William H. Bartholomew. Miss Barnes appeared with Forrest many times. Tootles was presented by Mr. Bartholomew, in which he starred in 1846. Mr. Jack appeared as Falstaff and in other Shakespearean selections. Musical compositions were sung by Mrs. Jack. The Home was beautifully decorated, and the heroic figure of Forrest as Coriolanus, which stands in the main corridor, was bedecked with flowers. His grave in the cemetery of old St. Paul's Church was also decorated with wreaths and flowers. In the evening an anniversary dinner was served and several of the old players attended the theatre.

PERSONAL.

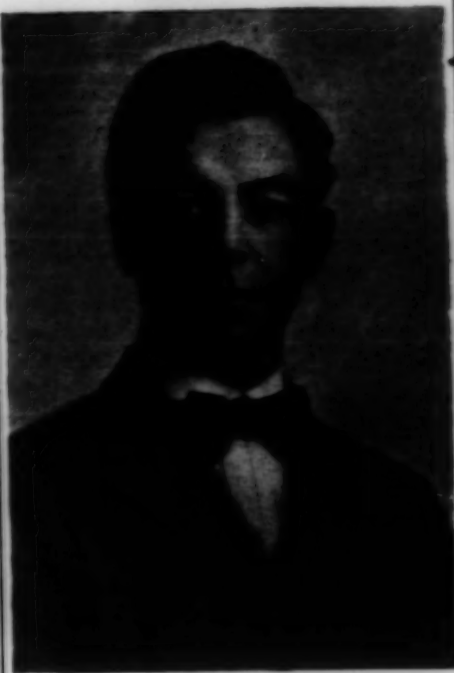


Photo Moore, Cleveland.

ALISON.—George Alison concluded his second season as leading man of the Winnipeg Stock company on March 14, and left next day for Portland, Ore., where he will open as leading man at the Baker Theatre on March 22, as Richard Carew in When We Were Twenty-one. Mr. Alison was a great favorite in Portland for two years, and his reappearance there is awaited with interest. Mr. and Mrs. Alison will be greatly missed by a large circle of friends in Winnipeg.

IRVING.—Laurence Irving has suggested a tribute to Count Leo Tolstoy in the nature of a pilgrimage of Englishmen of high standing to Tolstoy's home. The party will travel on foot, or third class on the railways, and lodge with the people along the route.

WARFIELD.—David Warfield will go to London next Fall for an extended engagement. He is to have a new play, and will also present his repertoire. The play by Jerome K. Jerome, in which he was to appear at the end of this season, has not yet been finished.

HELD.—Anna Held and her Parisian Model company will go to London at the end of the present season for an extended engagement at the Drury Lane Theatre.

NORTON.—William Norton is playing Jack Rance in The Girl of the Golden West at the Harlem Opera House this week.

LUDLOWE.—Henry Ludlowe is spending a few weeks resting and rehearsing, preparatory to adding Othello to his repertoire.

FITCH.—Clyde Fitch left New York on the Proceus last Thursday for his annual trip to Europe. He will go directly to Germany to attend rehearsals of his play, The Truth, and will then proceed to Paris, where the same play is to be produced in French.

WORTHING.—Frank Worthing is again out of Grace George's company, and has gone to Phoenix, Ariz., to remain there indefinitely.

MORGAN.—Beatrice Morgan, leading woman of Keith and Proctor's Harlem Opera House Stock company, has written a play that will be produced during Easter week. The drama, upon which Miss Morgan is said to have worked for four years, is a romance of the time of George III and deals with the adventures of an actress named Mary Ann Clarke. The play has not yet been named and a prize of \$100 in gold will be given to the person suggesting the most appropriate title.

DAKE.—Mlle. Dake, the dancer, has cancelled her European engagements and will remain in America throughout the Summer, appearing in Ziegfeld's new revue, The Follies of 1908.

CHEATHAM.—Kitty Cheatham has gone on tour with her entertainment for children, to give recitals at Philadelphia, Cincinnati, Chicago, and other cities as far West as Omaha.

NILSON.—Carlotta Nilson is soon to make her appearance under the management of Robert Robertson of Chicago in an adaptation of Giuseppe Giacosa's drama, Falling Leaves. The production will be made about Easter, probably in one of the Shubert houses.

CROSMAN.—Henrietta Crosmen, next week in Detroit, will revive the Country Girl, as first of a series of revivals out of which she intends to build up a repertoire for next season.

HARTLEY.—J. Scott Hartley, the sculptor, is making a bust of Otis Skinner in the character of Philippe Bridau in The Honor of the Family. Later it will be placed in the Players Club.

COGHAN.—Gertrude Coghlan is writing a biography of her father, the late Charles Coghlan, for publication next September.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, in part or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of The Mirror will be forwarded if possible.]

MICHAEL O'DONNELL. New York city: George Bernard Shaw was born in Dublin, July 26, 1856.

LUDWIG BRUNOW. Topeka: Charlotte Saunders Cushman was born in Boston in July, 1816.

C. F. T. Brooklyn: Curio is a character attendant on the Duke of Illyria in Twelfth Night.

GUSTAVE ENRICH. Trenton: Adeline Patti was born in Madrid, Spain, Feb. 19, 1843.

T. F. Lake Charles, La.: The seating capacity of the circus tents named is about 12,000.

S. T. R. Baltimore: Fanny Davenport appeared at the Union Square Theatre, Aug. 14, 1878, in Olivia.

W. A. New York city: A farce with the title Going to the Dogs was performed at the Drury Lane Theatre, London, in March, 1865.

R. L. STEWART. New York city: The first theatre erected in Dublin seems to have been that which was opened in Werburgh Street in 1634 by John Ogilby. This theatre was closed "by order," and Ogilby went over to England, obtained the office of Master of the Revels in Ireland, and in 1662 opened another theatre in Orange Street, known at that time as "Smack Alley" (now Sweet Street). It was at this house, under the management of Joseph Ashbury, that Wilks and Booth appeared.

THE COLUMBIA UNIVERSITY PLAYERS.

The Columbia University Players gave their annual variety show in the grand ball room of the Waldorf-Astoria, on the evenings of March 9 to 14, inclusive, and the afternoon of the 14th, presenting the two-act comic opera, Mr. King, book and music by W. R. Kelley, G. R. Parsons, W. R. Davidson, G. C. Turner, T. R. Murray, and A. M. Swannstrom.

The production was staged by Mr. Lewis Hooper, of Florida fame, and was a brilliant success, far surpassing all previous efforts of the students.

The play is a musical burlesque, with several vaudeville interpolations, and contains many catchy airs and choruses liberally scattered through its story. The mounting and costumes were remarkably handsome and elaborate. The cast was as follows: Amos King, Walter R. Kelley, 1910, L.; Gaston De Marnac, Richard G. Conroy, 1908; John Smith, E. Niles Welch, 1911; Tim Fitzbooley, W. J. McCormick, 1910; General Braddock, Albert M. C. McMaster, 1908; Sergeant Bluff, Rudolf H. Weber, 1910, F. A.; James Thorndike, J. Odell Hansen, 1908; Paw Paw, Joseph T. Bishop, 1910; Marjorie King, Vincent F. Sullivan, 1910; Maggie Fitzbooley, George Humes Beany, 1908; Mamie Jones, R. A. Adler, 1910, F. A.; Nellie, E. L. Rooder, 1910; Pocahontas, Allen I. Hopping, 1910, L.; The Pony Ballet, included T. M. Alexander, '08; H. Biju, '08; A. Hershenstein, '08; E. H. Phillips, '11; W. R. Edmond, '11; V. B. Murray, '10, F. and S.; I. J. Fox, '08; J. W. Hill, '11. Girls of the Colony were represented by E. Durand, '08; G. M. Williams, '11; S. T. E. Goldsmith, '11; R. B. Seymour, '10; H. G. Gulliver, '11; W. C. Doe (Ph.), A. T. Matthews (Ph.), H. V. B. Darlington, '10; A. J. Ford, '11, S. The stage setting for act I showed the stockade at Mingo inside Heights, May, 1754—the founding of the college. Act II presented Riverside Drive next day—great boat race. Richard G. Conroy who made a great hit as Gaston De Marnac, is president of the University Players.

The following is a synopsis of the play:

Amos King, who has founded King's College, decides to enter the boat race with Atwater, a rival college, and he brings with him his daughter, Mamie, to keep King out of the race. They use as their means the search which has been started by General Braddock for a French spy, and attempt to have King arrested. King, in love with King's daughter Marjorie, at the same time accuses Jack, her lover, of being the spy, as a means of getting him out of the way. The latter is about to confess (although innocent) in order to protect King's daughter, when Marjorie, the Lady Detective, appears with incriminating evidence against King, which results in the latter being imprisoned.

To get King out of time for the race Jack takes his place in prison. Marjorie, who during the college days, was a member of the Atwater crew, and when Gaston De Marnac is persuaded by Mamie to row for Atwater, persuades him, too, so that King wins the race for King's College. Meanwhile Marjorie is still after Marjorie, because she is going to take King's place in prison in order to win his favor. Tim arrives too late and changes places with Jack by mistake. He is about to be shot as a spy, when Marjorie, his daughter, who has been constantly in search of him, and has made the mistake of his confusion of Braddock, intervenes in his behalf. Matters are brought to a head by the arrest of Paw Paw, the real spy, who is Marjorie's husband, and is betrayed by the jealousy of Mamie. Braddock, seeing that King and Jack are now freed from suspicion, the latter becoming engaged to Marjorie.

Of the many pleasing musical numbers given during the performance, the following deserve special mention: "It's All Been Done Before," admirably given by E. G. Conroy and chorus; "You," duet for E. Niles Welch and Vincent F. Sullivan; "Since Cousin Willis Heard Caruso Sing," by George Humes Beany, with a fine Rose Stahl accent; "Trust the Girls to Keep You Guessing," by Walter R. Kelley, one of the biggest hits of the show; "There are Lots of Things That Ought to Be—but Ain't," by George Humes Beany; "The Venetian Moon," by Allen T. Hopping; "Mime Sam," by Vincent F. Sullivan, with an extremely effective chorus of pretty Gelsa girl attendants; "Always Room for One More," by R. S. Adler, and Barton and Brown's specialty, "All I Want is an Automobile."

A WASHINGTON RECEPTION.

During her engagement in Washington a reception in honor of Bertha Kalich was given by Mrs. John L. Morched, of La Fayette Square.

There was a large company of persons prominent in the social life of the Capitol, and among those who were presented to Madame Kalich were Mrs. Duvall, wife of General Duvall, of the army staff; Mrs. Elkins, wife of Senator Elkins; ex-Secretary Herbert, Mrs. Tiffany Dyer, Mrs. Gilson Falmestock, Mrs. Stuart Taylor, of Paris; Admiral O'Neill, Major and Mrs. Wilcox, Mrs. Richard Harlow, Mrs. Croswell, sister of Senator Dupont, of Delaware; Miss Zorner, Miss Molly Elliott Sewell, Mrs. Burton Harrison, Madame Chermont, Mrs. John W. Foster, wife of the former Secretary of State; Miss Cochrill, Miss Harlan, daughter of Justice Harlan, Miss Miller, Mrs. G. W. Brown, Mrs. Erroll Brown, Mrs. Arthur Lee, Mrs. Hennen Jennings, Miss Coleman, of San Francisco; Miss Wells, Miss Nyer, Mrs. Fremont Smith, Mrs. J. R. Henderson, Mr. Ackland, Mrs. Fox, Mrs. Richard Butler, Mrs. George, Mrs. Hooper, Mrs. Totter, Mrs. Lipscomb, Mr. and Mrs. Throp, Miss Gardiner, Mr. and Mrs. Ten Eyck Wendell, Mrs. Frank Andrews, Miss Robinson, Mrs. McGee, Mrs. Stanley Matthews, Mrs. Spalding, Mr. Cuthbert Brown, Mrs. Rogers, and Miss Stevens.

GRAND OPERA IN HARLEM.

Arrangements have been completed by Stair and Havlin, managers of the West End Theatre, and Sig. Achille Alberti, whereby the latter will inaugurate a season of grand and light opera in English for this theatre, to begin on or about April 20, with the Helen Noldi Opera company and Madame Noldi in the principal soprano roles. Special care will be taken in the selecting the artists for this engagement, as it is Madame Noldi's wish to be surrounded with the best possible talent available. The augmented orchestra of twenty-five pieces will be selected from the Metropolitan and Manhattan Opera houses. There will be new scenery and costumes for each production, and the highest standard will be kept up during the entire engagement. The opening bill and the cast will be announced later. It is Sig. Alberti's aim to make this the best grand opera company at popular prices in America. William Alexander has been engaged as representative.

TO PLAY MARTA IN NEW YORK.

According to recent announcement, Harrison Grey Fiske has completed plans for the appearance in New York of Bertha Kalich in Marta of the Lowlands. Bookings have been rearranged for this purpose, and Madame Kalich will begin an engagement at the Garden Theatre on Tuesday evening, March 24.

Madame Kalich has created a dramatic sensation in the cities she has visited this season in this play, and as she will next season appear in a new drama, this will be New York's only opportunity to study her acting as Marta, in which role critics in the leading cities have declared that she has found her greatest opportunity thus far on the English-speaking stage. Madame Kalich's tour will be resumed at the conclusion of her New York engagement.

SOTHERN'S ENGAGEMENT EXTENDED.

E. H. Sothern's engagement at the Lyric Theatre has again been extended, and he will play in this house for a month longer. This week he will appear in Our American Cousins on Monday, Tuesday and Wednesday nights, and if I Were King on Thursday, Friday and Saturday nights and Saturday afternoon. A special matinee will be given to-day (St. Patrick's Day) of The Pool Bath Said There is No God. Before the end of his engagement here Mr. Sothern will give a benefit for the Actors' Fund of America, presenting scenes from Our American Cousins, Hamlet, If I Were King, The Merchant of Venice, Twelfth Night and a new one-act play.

THE USHER



For several years Charles J. Fyfe, librarian, has been collecting photographs of the old players who have lived and died in the Edwin Forrest Home, since its opening in 1876.

Mr. Fyfe was greatly assisted by his friend, the late George Beck, who, while on tour, secured quite a number of portraits not easily procurable, as relatives and friends who held possibly only a single photograph were reluctant to part with it, even long enough for a copy to be taken.

Those already collected have just been placed in a handsome album, with a chronological table of dates of the birth, admission to the Home and death, and presented to the Home library on the 102d birthday anniversary of the founder of the Home, March 9, 1908.

But the collection is by no means complete. As the Home is very anxious to include the photographs of all the players who have resided in Springbrook, any assistance the profession may be able to give in securing copies of those still lacking would be appreciated. Photographs or other portraits can be addressed to Charles J. Fyfe, Holmesburg, Philadelphia, and he will promptly acknowledge their receipt.

The names of former inmates of the Home whose portraits are lacking are: William B. Lomas, Jacob W. Thoman, Mrs. W. E. Burroughs, Mrs. Rhoda Wood, Hen. John Cline, Henri Conie, Mrs. Jane English, S. L. Savage, Thomas E. Owens, Richard Penniston, Wellesly Verona, Mrs. E. A. Daymond, Robert E. Johnson, Mrs. Elizabeth Ketchum, Mrs. Anna Cowell, Mrs. Anna J. Hayes, Henry Sedley, Angela De Bonay, and John L. Saphore.

The many mine disasters recall the fact that as long ago as 1888, Henry Guy Carleton perfected an invention to prevent mine explosions, by means of gas detectors which would signal to the offices above ground the imminence of danger.

The *Scientific American* of twenty years ago devoted three pages, fully illustrated, to Mr. Carleton's invention, with an editorial commending it highly as a practical and efficient device. A Philadelphia paper, also, recently devoted a page of text and illustration to its description, apropos of recent mine accidents in Pennsylvania.

But the installation of such an apparatus costs some money—though in comparison with the value of human life an insignificant sum—and Mr. Carleton's ingenuity in this direction was wasted.

In a recent letter to *THE MIRROR* from Atlantic City, where he has for some time resided, Mr. Carleton said: "Beyond the *Scientific American* endorsement, my trouble was not only the advice of a club friend, himself a coal-mine owner, that mines, not miners, were of value. This and a few flippant remarks from the paragraphs brought down the curtain. The club-man's notion is unanswerable. Mines still are firm and in demand, while dead miners or humane thinkers are alike unworthy a tear or a howl. A merry world, masters!"

The reports of bad business on the road this season have been varied by novel incidents.

In a Pennsylvania town an actor who was unable to pay a board bill, owing to the failure of the company of which he was a member, sought and secured work in a coal mine, from the results of which he canceled his obligations.

In a far Western town another actor, in like straits, hired out as driver of a furniture van and thus for the time kept out of debt.

Here were object lessons in that spirit of independence and resource that most men who succeed in various walks of life regularly show. There is no information at hand to show the artistic standing of these players thrown for the time out of their regular vocation, but it is safe to say that such men will succeed either as actors or in other fields for which they will fit themselves, if not already able in them.

From a theatre programme issued at El Paso, Texas—a programme that tells "What's What in El Paso" beyond theatrical information—it appears that city has an amazing variety of amusements.

It has one theatre for traveling combinations, one for "advanced vaudeville," one for continuous vaudeville, four for moving pictures, an arena for bull fights, and a pit for cock fights. All of which denotes a varied population.

Moreover, among its places "Where to dine," is a St. Regis and a Waldorf-Astoria.

In this matter, as in some others, it is seen that the metropolis is imitated.

And the metropolis really has all that El

Paso has in amusements. That there are cock pits here was disclosed the other day by wholesale arrests at a "main," and Wall Street has fights among the animals, including bulls.

TREASURE MUSICIANS DEMAND ADVANCE.

The Musical Union has made a demand upon theatre managers for higher wages. The advance asked for regular men averages about \$4 a week. There are several other clauses in the demands. The Theatre Managers' Association has discussed the matter informally, and it is likely that the demand will be refused and that steps will be taken to fight the union. The minimum wages of the theatrical musicians are now \$17.50 a week for seven performances. Under the new scale \$21 a week is demanded. Those who play occasional solos demand \$24.50 a week. Thirty-five dollars a week is demanded for full orchestras, and the roof garden musicians want an increase from \$21 to \$24.50 a week. For the leaders the union demands a minimum rate of \$40 a week. A proportionate increase is demanded for regular soloists and exceptionally skilled performers.

BROADWAY THEATRE SOLD.

The Broadway Theatre Building, owned by the estate of Elliott B. Borsos, was sold last week to a company for \$1,225,000, of which \$1,200,000 is in the nature of a mortgage retained by Mrs. Margaret L. Borsos, executrix of the estate. The buying company leased the property to Felix Isman for sixteen and seven-twelfth years, at an annual rental of \$80,000. The present lease, held by Litt and Dingwall, will expire on May 1, 1909, and Mr. Isman will become their landlord until that date. At the expiration of their lease it is probable that Litt and Dingwall will be in control of another playhouse. Plans for a skyscraper for the site have been drawn, but Mr. Isman intends to conduct the theatre as it is for a time after assuming control.

PLAN TO STOP SPECULATORS.

Oscar Hammerstein last week announced that hereafter there will be no seats for the performances of the Manhattan Opera House on sale in any of the hotels in New York. This is designed to check the speculators. Said Mr. Hammerstein:

"I had the hotel agents come to me on Tuesday. I told them that if they were to sell tickets for the performances at the Manhattan Opera House they could have had on condition that they bought as many of us as they did of the Metropolitan Opera House, and they must promise me under no circumstances to sell tickets to stock speculators. They were not willing to accept my two conditions, and from this time forward the only place to buy tickets for my opera house will be at the box office."

NEW MANAGER FOR IRVING PLACE.

It is likely Otto Well, of the executive staff of the Corried Metropolitan Opera company, may manage the Irving Place Theatre after this season. Negotiations were in progress last week. August Liebow, who has always taken a deep interest in German drama in New York, is likely to be financially interested. Mr. Well plans to bring an entire dramatic and musical company from Berlin to take the place of the present company, many of whom it is expected, will move to the new German theatre to be built on the site of the Lenox Lyceum, at Madison Avenue and Fifty-ninth Street. It is said that prominent melodrama and burlesque managers are also negotiating for the house.

ISMAN ENGAGES FAVERHAM.

William Faverham, who has been under the management of Liebler and Company for several seasons, will leave their employ this Spring, and next Fall will be directed by Felix Isman, the Philadelphia operator who is now interested in New York theatres. Mr. Faverham will appear in *The World and His Wife*, *The Underworld*, *The Explorers*, and several other plays. Mr. Isman has completed arrangements by which Mr. Faverham will remain at Daly's Theatre for three months next season, beginning on Oct. 3. Mr. Faverham will manage himself.

ACTORS AND MANAGERS ARRESTED.

Members of the company playing *A Millionaire's Revenge* and the local house manager of the Columbia Theatre, Newark, N. J., were arrested on March 9 on a charge of presenting a play dangerous to public morals. They were held for the Grand Jury. The members were John J. Pearson, manager of the company; Harry J. Pearson, Louis E. Miller, Guy Egan and George Jacobs, manager of the Columbia Theatre. The play is now in its second season, and has been presented all over the East.

SEIZED HER OPPORTUNITY.

Mary Frances Boyce was called upon at short notice to play the part of Alice Barker in *When Knights Were Bold*, with Francis Wilson at Cincinnati, last week, taking the place of Adelaide Wilson, daughter of the star, who has returned to her father's home at New Rochelle. Miss Boyce, who had appeared in another character in the piece, was not afforded the advantage even of a rehearsal, so suddenly were her services required, but her portrayal was practically perfect technically, and she won her audience at once.

HENRY GUY CARLETON AT WORK.

Mr. and Mrs. Harry English recently visited Henry Guy Carleton, and Mrs. English describes her visit to *THE MIRROR*: "We found him in excellent spirits," she writes, "and hard at work on a new play that he has submitted, by request, to a well-known manager and star. Mr. Carleton's health is much improved, and his brain is certainly a busy one. He says he feels better to-day than he has for some time. His appearance indicates that he will again be heard from, and soon."

DEMANDS ROYALTY FOR PLAY.

A representative of Alice Kaiser, agent for the Sudanman plays in America, called at Daly's Theatre during Madame Komarovsky's first performance of *The Battle of the Butterflies*, and demanded a contract for royalties. A contract was signed by the manager of the Russian actress, who said that this was the second demand for a royalty contract that had been received. The other was from attorneys claiming to represent other agents.

AMERICAN PLAYGOERS.

At a meeting of the American Playgoers last Sunday night Father John Talbot Smith spoke upon the subject of "Irish Drama." John B. Yeats, the father of William Butler Yeats, the Irish poet, also spoke at considerable length on the Irish drama. Mr. and Mrs. W. G. Fay, recently seen at the Savoy Theatre and two of the principal members of the Dublin Irish National Theatre, were present as guests of honor.

FRIARS TO HAVE A HOME.

At the meeting of the Friars held last Friday night it was decided to lease the building at 107 West Forty-fifth Street as their abbey. The rental will be \$3,000. The building will be remodeled by the owners to suit the needs of the Friars.

COMING EVENTS.

March 19.—Bluffs, Elton, New York.
March 19.—Barnum and Bailey's Circus, Madison Square Garden, New York.
March 22.—Gilda, Daly's, New York.
March 22.—The Servant in the House, Savoy, New York.
March 22.—Love's Comedy, Hudson, New York.
March 24.—Rochester, in Martin of the Lowlands, Garden, New York.
April 9.—The Four Caskets in The Yankee Prince, Chestnut Street Opera House, Philadelphia.

NEW ENTERPRISES.

A multitude of amusement incorporations file certificates at Albany.

An unusually large number of amusement companies were incorporated with the Secretary of State of Albany last week. The list included the Clinton Vanderville Company, New York; capital \$5,000; directors, H. J. Schwartz, Simon Knebel and Samuel Hoffman. New York. Comedy Amusement Company, New York; capital \$5,000; directors, William Fox, Solomon Brill and J. W. Loeb. New York. Sawyer Amusement Company, Buffalo; capital, \$20,000; directors, J. W. Sawyer, St. Catherine, Ont.; Lillian Hastings and W. W. Bonerton, Buffalo. Planetary Ride Company, Brooklyn; capital, \$25,000; directors, R. M. Fraser, Malcolm Douglas and W. H. Post, New York. The Joseph Steven Company, New York (theatrical); capital, \$1,000; directors, P. L. Klerman, M. J. Moore and W. F. Strauss, New York. Williamsburg Vanderville Company, New York; capital, \$5,000; directors, H. J. Schwartz, Simon Knebel and Samuel Hoffman. New York. Steenichase Company, New York (amusement); capital, \$5,000; directors, G. Daniels, R. M. Costello and W. M. Pollard, New York. Boston Amusement Company, Rochester; capital, \$5,000; directors, Alfred Burdell, Charles F. Loeb and Thomas Leber, Rochester. The American Producing Company, North Pelham, Westchester County; capital, \$5,000; directors, G. C. Rupert, W. K. Laverty and H. B. Rothblat, New York. Wendell Amusement Construction Company, New York; capital, \$10,000; directors, G. W. Kitcher, St. George, L. I.; C. Troll, Max Sanford, New York. The Exchange Amusement Company, New York; capital, \$5,000; directors, A. P. Chichester, William Seagr and Adam Yochel, Brooklyn. The Revolving Picture and Amusement Company, New York; capital, \$25,000; directors, Rudolph Noel, Philip Noel and Philip Cohen, New York. Hanvland Amusement Company, Buffalo; capital, \$10,000; directors, P. R. Arnold, D. E. O'Day and F. C. Damon, Buffalo. The J. R. McMahon Company, New York (billiard); also been incorporated with a capital of \$10,000 and these directors: P. R. McMahon, J. O. Kingsland, Jr., and Robert Gray, Brooklyn.

The following companies were incorporated with the Secretary of State at Albany the week of March 9: Spachner's Kallik Theatre Company, New York; capital, \$10,000; directors, Philip Rothbart, Samuel Cohen, and Samuel Levy, New York. New Amsterdam Amusement Company, New York; capital, \$10,000; directors, J. H. Alexander, A. R. Sawyer, and Fred Knowlton, New York. The Didiary Theatre and Realty Company, Walden, Orange County; capital, \$10,000; directors, W. H. Didiary, L. H. Didiary, and C. R. Didiary, Walden. Nelson Theatre Company, New York; capital, \$1,000; directors, David Steinhart, H. W. Gugler, and M. M. Cohn, New York. Ottawa Amusement Company, New York; capital, \$1,200; directors, David Steinhart, H. W. Gugler, and M. M. Cohn, New York.

ABOUT ELEPHANTS.

Colonel T. Allison Brown writes from West Philadelphia:

In *THE MIRROR* last week it is stated that Columbia, the first elephant born in Philadelphia, died two years after its birth. Columbia was the first elephant born in America. It was born at the place on the morning of March 10, 1880, at the winter quarters of Cooper, Bailey company's London circus, corner of Hides Avenue and Twenty-third Street, Philadelphia. It weighed at its birth 222 pounds, stood 30 inches high and measured 35 inches in length. The mother was twenty-three years old. Columbia was executed on November 4, 1907, in Bridgeport, Conn. Because she was considered neither safe nor sane, she was shot four times and weighed six tons. She was chained to a post. Her keeper shackled her to one corner of the elephant barn. A rope was thrown around her neck and with the aid of black and white she was pulled it tight. The body weighed 9250 pounds.

Milo, the largest African elephant in America, died in the winter quarters of the Pennsylvania State show, Bridgeport, Conn., on Dec. 29, 1907. He measured ten feet four inches and weighed six tons. Tip, presented to the authorities of New York in 1900 by Adam Foreman, was killed in Central Park, New York, Mar. 11, 1904, by poison.

Bel, a female, seemed to be not the first elephant to travel the shores of the western world, as has been stated. There was an elephant exhibited in Philadelphia on March 16, 1797. Elephants usually attain eighty years and one hundred and twenty years in exceptional cases.

Respectfully,
COL. T. ALLISON BROWN.

THE LUESCHER CIRCUIT HOUSES.

The F. R. Luescher Amusement Company, now operating from Rochester, N. Y., expects to open an office in New York city within a few weeks. The towns and houses comprising the Luescher Circuit for the season of 1908-1909 will include the following: Saratoga Springs, N. Y., Broadway Theatre; Amsterdam, Opera House; Johnson, Grand Opera House; Canastota, Wagner Opera House; Hackensack, Grand Opera House; Rome, Lyric Theatre; Gouverneur, Union Hall Opera House; Saratoga Lake, Opera House; Pittsburg, Pittsburg Theatre; Fulton, Foster Theatre; Clyde, Clyde Opera House; Lyons, Memorial Theatre; Seneca Falls, Johnson Opera House; Canandaigua, Davidson Theatre; Albion, Pratt Theatre; Lockport, Hodge Opera House; Batavia, Dellinger Opera House; Fredonia, Fredonia Opera House; Cortland, New Cortland Theatre; Walden, Didiary Theatre; Perry, Auditorium; Warsaw, Warsaw Theatre; Cuba, Palmer Opera House; Schuylerville, Opera House; Dunkirk, Nelson Opera House; Camden, Camden Opera House; Attica, Attica Opera House; Ilion, Ilion Opera House; Baldwinsville, Howard Opera House; Pliskill-on-Hudson, Academy of Music; St. Johnsbury, Vt., New Music Hall; Massena, N. Y., Opera House.

SUNDAY PERFORMERS WIN POINT.

The crusade instituted by Judge W. A. Wallace of the Kansas City Criminal Court in order to enforce Sunday closing laws received a setback on March 12 by a decision handed down from the State Supreme Court holding that the law enacted by the last Legislature creating the Second Division of the Jackson County Criminal Court is constitutional and legal and, therefore, Judge Wallace must certify cases to that division on change of venue. This was the contention of theatrical people whom Judge Wallace caused to be indicted on charges of violation of the laws by working on Sunday. Judge Wallace maintained that the law was unconstitutional and called on Judge Fort of Stoddard County to try cases. The Supreme Court issued a writ of prohibition and made it permanent on Thursday. One hundred and forty-seven more indictments were returned on March 13. Flo Irwin was among those indicted.

JUDGMENT AGAINST EDNA GOODRICH.

Judgment against Edna Goodrich for \$1,200 was entered by the City Court last Thursday in favor of Adolph Marka, a Chicago lawyer, who sued in Chicago "for services rendered." Counsel for Miss Goodrich said that the judgment was taken by default; that Miss Goodrich emphatically denied Marka's claim, and that the case would be reopened.

STANHOPE-WHEATCROFT MATINEE.

The students of the Stanhope-Wheatcroft Dramatic School will give a matinee at the Hackett Theatre on March 24, when five one-act plays will be presented. Among these are *A Jewel Remained*, by George Backus; *The End of the Day*, by Alexander H. Laddlaw, Jr.; and *The Duellist*, by Cecil de Mille. In two of the plays Stanhope-Wheatcroft will appear.

GOODWIN TO GIVE UP STAGE?

In a dispatch to his partner, Daniel E. Edwards, of Reno, Nev., Nat. C. Goodwin announces that he has canceled his further engagements for the year on the stage, and after playing three weeks at Chicago will go to Reno to devote all his attention to his mining interests.

Dwight Allen, The Rooster in Woodland, etc.

FRED G. ANDREWS.



Fred G. Andrews is shown in the above picture as Uncle Ben Needham in *Eagle Tavern*, the comedy-drama of life in New England, written by his wife, Mrs. Gertrude Andrews. The play was presented at the Auditorium Theatre, Los Angeles, week of Feb. 24, and scored such a success that it could easily have run for a second week, if the time had not already been secured by another attraction.

Mr. Andrews' portrayal of the character of Uncle Ben won unqualified praise from the critics of the Los Angeles papers.

One reviewer wrote that Mr. Andrews' impersonation has not been surpassed by any character interpreter on the local stage this season. The author was very fortunate to have one so appreciative of the role and so well fitted to it as her own husband to delineate the most important character of her play. Mr. Andrews was the business-manager of the Ferris company during its season and had not been known as an actor in Los Angeles. His performance, another critic said, was one that deserves to be ranked with those of Denham Thompson and James A. Heron.

Mr. Andrews has received so many applications for the use of *Eagle Tavern* from stock company managers that he has decided to release it, and during the next few months it will be seen in several of the big cities in the West. Mr. Andrews will go to Minneapolis about the middle of April, to continue his duties as manager of the Ferris company, which will begin its regular summer season of sixteen weeks, opening May 3. Mrs. Andrews will spend part of the summer in New York, attending to important business in connection with her plays.

AL TRABERN OBTAINS HIGH CLASS PLAYS.

An important deal was made by Al Trabern last week, whereby he obtained through Mrs. H. C. De Mille's agency the rights to a number of high grade plays for the use of his stock company this summer. The plays include *The Captivity Bell*, *The Wife, Men and Women*, *Lord Chatterley*, *Sweet Clover*, *At Cory Cornea*, *Old Orchard*, *The Little Princess*, *The Missourians*, and *The Danger Signal*. Plays of the caliber of these have seldom if ever been offered in the Long Island towns that are played by Trabern's company. The company will open winter week at Bag Harbor. The Charity Ball will be the first play offered.

CURRENT AMUSEMENTS.

Week ending March 21.
ACADEMY OF MUSIC—William Faverham in *The Alhambra*—10th time, plus 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—The Volunteer Operator.
ASTOR—Paid in Full—4th week—24 to 31 times.
BELASCO—The Warrens of Virginia—10th week—119 to 126 times.
BROADWAY—Commander March 15—24th—1st week—1 to 4 times.
BROADWAY—A Waltz Dream—4th week—33 to 40 times.
CARNegie—Sam Bernard in *Henry*—4th week—35 to 38 times.
CIRCLE—Koh and Bill in *Louise*—2nd week—48 to 52 times.
COLOMAN—Vaudeville.
CRITICISM—Miss Hook of Holland—12th week—48 to 50 times.
DALY'S—Mrs. Vore Komarovsky in *The Battle of the Butterflies*—3d time; *A Child of Nature*—4 and 5 times; *The Children of the Sun*—4th time; *The Dowry*—3d time; *St. Anthony's*—3d time; *The Miracle of St. Anthony*—2 times each.
DEWEY—Strolling Players Burlesques.
EMERY—William H. Crane in *Father and the Boys*—3d week—37 to 40 times.
FOURTEENTH STREET—Rudolph Pomeroy in *Love*—10th time.
GARDEN—Closed March 14.
GARRICK—Tolliver—1st week—1 to 9 times.
GERMAN—Plottie and Patience—3 to 4 times.
GOTHAM—California Gals Burlesques.
GRAND OPERA HOUSE—Barnum and Bailey's Circus—10th time.
HACKETT—The Witching Hour—12th week—140 to 147 times.
HARLEM OPERA HOUSE—Stock co. in *The Old*—4th week—12 to 15 times.
HERALD SQUARE—The Girl Behind the Counter—2nd week—150 to 160 times.
HIPPODROME—The Four Seasons—17th week—The Battle of Port Arthur—10th week.
HUBBARD—Othello in *The House of the Golden*—5th week—23 to 26 times.
HURDIS and RAMON'S MUSIC HALL—Golden Crook Extravaganza.
KALICE—Tolliver Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S SIXTH STREET—Vaudeville.
KNICKERBOCKER—Victor Moore in *The Talk of New York*—10th week—115 to 120 times.
LIBERTY—Sally of the Circus—2nd week—97 to 100 times.
LINCOLN SQUARE—Spanner Stock co. in *Elton*—10th time.
LONDON—Lody Birds Burlesques.
LYCEUM—The Thief—3rd week—318 to 323 times.
LYRIC—R. H. Bothern in *Our American Cousin*—30 times, plus 3 times; *If I Were King*—4 times.
MADISON SQUARE GARDEN—Commander March 19—Barnum and Bailey's Circus.
MAJESTIC—Williams and Walker in *Randam Land*—7th week—49 to 57 times.
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—10th week.
METROPOLIS—Four Mockers in *The Sir Rick*—9 times, plus 9 times.
METROPOLITAN OPERA HOUSE—Grand Opera company in repertoire—10th week.
MINER'S BOWERY—Oriental Burlesques.
MINER'S EIGHTH AVENUE—Jolly Gals.
MURRAY HILL—Gay Massacre.
NEW AMSTERDAM—The Merry Widow—22d week—171 to 178 times.
NEW STAR—The Girl of Eagle Ranch—9 times, plus 9 times.
NEW YORK—Adeline Gense in *The Soul Kiss*—8th week—51 to 54 times.
PASTOR'S—Vaudeville.
FAVOY—Closed March 14.
STUYVESANT—David Warfield in *The Music Master*—631 times, plus 19 to 25 times; *A Grand Army*—Mar.—143d time.
THALIA—Chinatown Chord.
THIRD AVENUE—Closed Jan. 18.
VICTORIA—Vaudeville.
WALLACE'S—A Knight for a Day—14th week—105 to 112 times.
WEBER'S—Burlesque of *The Merry Widow*—12th week—53 to 62 times.
WEST 127th—Miss Wrenn and Song.
YORKVILLE—William H. Crane in *David Garrick*, and *The Cracksmen*.

TELEGRAPHIC NEWS CHICAGO

Regeneration Produced—Richard Carle in Mary's Lamb—Three Turns—Gossip.

(Special to The Mirror.)

CHICAGO, March 16.—Regeneration, the new play from the novel, "My Mamie Rose," which Arnold Daly produced at the Studebaker last week, was called an exceptionally strong play by the critics and by midweek seemed to have established itself as a financial success. The authors, Owen Kildare and Walter Hackett, are to be credited with two acts, the first and second, that appeal deeply and continually. The third act is brisk and interesting and generally satisfying. The fourth act starts like another play and seems strange and irrelevant. The story of the play is the regeneration of the leader of a gang of Bovey toughs through the influence of a young woman who is devoting her life to social settlement work. At the outset a young man of the upper world is in love with her. After teaching the gang leader to read and write and to pray, the settlement worker finds she is in love with the man she rescued. Naturally, he loves her. The first act shows the gang's den, in a dingy, dank, deserted factory building. The leader, Conway, is the undisputed master. He is a young man who has known only the worst kind of life from childhood. The settlement worker visits the place with friends. The gang seize the chance to rob, but the young woman, Marie Deering, awakens the conscience of Conway. She not only prevents the theft, but gets a promise from him to call at her home and begin learning to read. The second act introduced the tough effectively in the next home. Good scenes follow, including a setting of the Lord's prayer that is most successful. The latter's slanting attempt to repeat it is a dangerous risk to take. The third act is in the settlement house, and after showing Conway correcting himself from "them" to "those," introduces a murder among the thieves. The guilty man, a former pal of Conway, who happens to be alone at the time, bursts in, fleeing from the police, and begs to be hidden. He demands that Conway lie to save him. After a struggle Conway agrees and helps his word. The facts are discovered by Miss Deering, who shows him as incorrigible. Later she returns to ask his forgiveness. Conway having been told his position in the social scale would cause her anguish if he responded to her love, pretends he has completely discarded his new life and leaves the place. The fourth act is in Montana. Conway is at work on a new railroad. Miss Deering is finally introduced, and the two are united. Arnold Daly plays Conway in the first two acts most skillfully, carrying complete conviction. In the rapid, not to say melodramatic, work of the third act his enunciation falls him. In the last act he has nothing special to do. Crystal Herne does Miss Deering in just the right character and makes the part seem as natural as life. Helen Ware as Nellie, of the Bovey, and in love with Conway, plays with remarkable truth and strength. Her emotional acting at the parting gets well-deserved, enthusiastic applause. Holbrook Bliss is excellent as Arthur Ames, whom Conway succeeded in Miss Deering's affections. Roy Fairchild as Jimmy deserves special praise. The rest of the unusually capable company includes Frank Nelson, William Harrison, George Leach, Charles Haynes, Harold M. Cheshire, R. W. Tucker, William Parke, Ruth Benson, Janet Fischer, Mathilde Deaton, Rose Allen, and George Farren. Richard Carle brought his Mary's Lamb, a French story of a bequeathed husband and a situation with a divorced actress, to the Illinois last week. A crowd of admirers assembled nightly and made the production a popular success. The reviews treated Mr. Carle and his production considerably. The first two acts were not in good condition last week, but the third was rousing, and the audience left the theatre in a cheerful mood. Apparent efforts in the direction of a Parisian model entertainment were noted early, and the appearance of a slender girl in a skin-tight blue and white barred jersey with extremely brief little trousers, & in men's bathing suits, drew the attention of the audience. The meeting of the "lamb" and the actress in the studio at night was a genuine French situation. The dress appeared in clinging crepe, very low necked. A number of models then appeared covered with long loose robes. A big white screen was lowered to the center of the stage as if for moving pictures. The models apparently disrobed behind this, after lights out except on the screen, and then struck attitudes. In these positions they were silhouetted on the screen as if from the nude. Then all lights out, lights on in the house, and models appeared covered by their long robes. Is this a sign of stage democracy, or just a soupçon of gratitude to Mr. Carle's loyal legion who went to enjoy his comedy talent? As the husband he was as popular as ever. Lida McMillan as the wife and Jeannette Lowrie as the actress gave clever characterizations. Frank Reicher made the Idaho song a hit, and John R. Park was good as the artist. The production is handsomely staged.

Three Twines, the new production at the Whitney, has picked up the popularity left by A Knight for a Day, and a long and prosperous run seems assured. The three blond men of Regeneration, up alike, furnish as much fun as ever. There are several bright new songs, and some of Gus Kohler's utterly irrelevant but effective choruses and electric tableaux. A new effect in the last act, a mysterious, enlarged face of a pretty girl at the back of the darkened stage, apparently singing the song sung on the stage, was a decided hit. Other hits were the "Yama Yama" song, chiefly on account of Beanie McCoy's dancing, and "Lovey Minnie," by Alice York and chorus, with scores for couples of several ages from childhood to old age. The youngest widow was well done by Francis Kennedy, though the part should be trimmed, the authors having used the idea a bit too hard. Victor Morley's comedy as Tom was characteristically neat and pleasing. James Young was very good as Dick and Jack Henderson, introduced as the third blond twin. William Reichtel was capital as the sentimental physician, and Joe Allen put plenty of life and character into the part of the General. The cast included Madge Von, William Stewy, Joe McIntyre, and C. Parter. The chorus was bright and good-looking.

The Time, the Place and the Girl road company presented the musical comedy so well at the La Salle last week that its old success at the home house was immediately resumed. The company is good, and Hicks was never better played than by John E. Young, who is "featured" in the present company. Elizabeth Goodall, formerly at the Bush Temple, is a good-looking nurse. Theodore Book is good as the farmer and C. M. Giffen, another former member of the Players at the Bush, acts Tom cleverly. Fred Walton reveals a good voice as Pud, and Jessie Huston is a pleasing Margaret. Eulalie Jensen, Opden Wight, J. S. Knowl, H. B. Jones, Irving H. Christian, Harry Fellows, Irving Finn, and Sumner La Follette are in the company.

Another new opera venture will be started in Chicago on March 23, at the International, succeeding the Joseph Shoshan's English Opera company, which will be transferred on that date to the Auditorium. E. F. Carruthers, controlling the Interstate Circuit of vaudeville theatres affiliated with the Western Vaudeville Association, is apparently the chief of the enterprise. Madame Le Brun, of the Le Brun Grand Opera Trio, in vaudeville, is to head the company, and Fritz Kuttman, the tenor of her trio and a Chicagoan, is to be the tenor. Will Manderville will be the comedian. Others named are Alice Houser, J. K. Adams, and Edith Valmader, who will be the soprano. The opening bill will be El Capitán.

Frank Perley was in the city last week in the interests of Henry W. Savage, and giving special attention to Tom Jones, at the Grand Opera House.

Will J. Davis, having returned after a com-

EDWIN MORDANT.



Edwin Mordant has been engaged for leading roles with the stock company at the Winnipeg Theatre, Man., opening March 23 in By Right of Sword, followed by The Merchant of Venice.

pleat tour of old Mexico by rail in the private car of General Manager George Dickson, Business Manager Thomas Noonan will leave in a few days for a trip to the Coast, returning via Spokane, where a brother lives.

"The next President of the United States will occupy a box at the Illinois Theatre Monday night, June 15," announced Thomas Noonan, of that house. He meant William H. Taft, the entire house having just been sold for the night by Mr. Noonan to the Taft Club of Cincinnati, which will attend the Republican national convention. The bill will be The Dairymaids.

The startling news of the week was that the Olympic and Haymarket would soon become ten-cent moving picture theatres. Manager Abe Jacobs, of the Olympic, said that the experiment might be tried later in the spring and continued if profitable. The causes are the five-cent theatre epidemic and the excessive cost of good bills nowadays.

Melville Edwards, who has been a member of many well-known dramatic and musical comedy companies, and recently has been in vaudeville, has accepted the position of manager of the dramatic and musical department of Little Barbour, this city. Mr. Edwards had a leading part in the Lewis Morrison production of Faust.

Henry Norman and Charles Wayne, who used to be with Richard Carle in The Tenderfoot, happened in town with him last week. Wayne is in vaudeville and Norman in Tom Jones.

Manager Lyman Glover had a fine bill at the Majestic last week. Dan Burke and Gloria, the Pianophoniade, Collins and Hart and Charles Wayne, with Gertrude Des Roache, a handsome Chicago girl, were among the hits. This week, Nat Wills, Pantser Trio, Charles F. Simon, Berthe Fowler and others. Padette Orchestra and Dan Burke are on the Haymarket bill. Watermelon Girls, Simon Gardner and company at the Olympic.

The sudden death of Emma Lou Giffen, a bright and talented young Chicago girl, formerly in the Players at the Bush Temple, and later in other stocks, occurred at Spokane last Friday, March 13. The day before her parents received a wire that she was in a hospital but doing well. Her brother, C. M. Giffen, received the news of her death while playing his part in The Time, the Place and the Girl at the La Salle. Mr. Giffen was formerly a member of the Players at the Bush. Dr. W. M. Giffen, their father, is an old resident. Miss Giffen was on her way to the Coast to fill a Lyceum engagement.

The bills this week: Grand, Tom Jones; Studebaker, Arnold Daly; Illinois, Richard Carle; Garrick, The Witching Hour; Chicago Opera House, The Man from Home; Auditorium, The Follies of 1907; International, English opera, repertoire; Whitney, Three Twines; La Salle, The Time, the Place and the Girl; McVicker's, The Man of the Hour; Great Northern, Primrose's Minstrels; Bush Temple, Tom Moore; College, Robert Emmett; Colonial, The Merry Widow; Powers, Nat Goodwin; People's, The Rocky Road to Dublin; Marlowe, We Are King; Alhambra, It's Never Too Late to Mend; Feltin, The Merry Widow; and My Neighbour's Wife; Academy, The Gambler of the West; Elton, Montana; Columbia, The Boy with the Boodie; Columbia, The Merry Widow with Two African Princes; Criterion, Bunco from Arizona.

The month's engagement of The Man of the Hour at McVicker's began yesterday with indications of a series of big houses.

Sardou's Fernande was given by Wachman's German company at Powers'. Frautien Fanny Wagner of the Stadt Theatre, Stuttgart, played Fernande, her only appearance with the company.

Nat Goodwin begins at Powers' to-night in The Basterman.

Len Parker, the playwright, is in town from New York, conferring with Will Kilroy about several new plays of his which Mr. Kilroy will produce next season. He also delivered The Fighting Parson to W. F. Mann for next season.

Mar Houser will be at the Columbus in Sapho and Camille the week of March 29.

E. M. Holland will support Eleanor Robson in Zangwill's Nurse Marjorie at the Grand, beginning on March 23.

Shakespeare's Birthday, April 23, will be observed by the Woman's Club. James O'Donnell Bennett, of the Record-Herald, says of course nobody will out flowers on the statue of Shakespeare, in Lincoln Park.

ORRIS COLBERT.

CINCINNATI

Francis Wilson's Big Week—The Red Mill—Frances Starr—Robert Emmett—Hems.

(Special to The Mirror.)

CINCINNATI, March 16.—Francis Wilson filled the Grand nearly to the limit at every performance last week and was followed to-night by Montgomery and Stone in The Red Mill. The opening house was practically sold out, and the indications point to the blazest business of the season. Allene Crater, Ethel Johnson and a large company appear in the support. The Dairy Maids follow.

Frances Starr appeared at the Lyric to-night for the first time here in David Belasco's beautiful production of The Rose of the Rancho before one of the largest and most fashionable audiences of the season. Charles Richman, J. H. Bennett and a large company assisted materially, and one of the heavy weeks of the season seems assured. The San Carlo Opera company follows. Mrs. Fiske March 30.

The ever popular Checkers, with Hans Roberts and Dave Braham in the leading roles, is pleasing good business at the Walnut.

Robert Emmett, which has never been played in this city, was chosen by Manager Fish of the Olympic as a suitable offering for St. Patrick's Day, and the wisdom of the choice has been vindicated by the large attendance at the opening performance and the advance sale for the week.

Last week's bill at the Columbia included Salerno, the Juggler; La Scala Serenade, Hermann the Great; Grant and Hoag, Daisy Dumont, Burton and Brooks, William Macart and the

Ernesto Sisters. The Daven Show opened at People's yesterday to crowded houses, and the Standard presented a winning attraction in the Harry Bryant company.

Proceedings were begun last week in the local courts to dissolve the corporation which owned the Elmerck Circus which was on the road for several seasons, and was finally sold to the Wallace interests last year. From the papers in the case it would appear that nearly three-quarters of a million was lost in trying to make the enterprise a success.

It is announced, apparently upon authority, that the Columbia will soon replace its young men ushers with a force of girls.

P. Aug. Anderson is the star at the Lyceum this week in his powerful drama, The Curse of Drick.

Edna, the Pretty Typewriter, is again at Heuck's and attracting good audiences.

Lumpacivagabundus was the bill of the German Theatre at the Grand last night.

Miss Mannheim appears at the Auditorium on March 19 in Hubert Henry Davis' Cousin Kate.

H. A. SUTTON.

BOSTON

Maudie Adams—The Chorus Lady—Olga Nethercole—Stock Plays—Boston's Gossip.

(Special to The Mirror.)

BOSTON, March 16.—Maudie Adams was the chief newcomer of the week in town. At the Hollis the capacity was thoroughly tested to see the first presentation here of The Jesters. The place was well received throughout.

Rose Stahl is here at last, and at the Park The Chorus Lady made a hit before a large audience. It has taken pretty nearly two seasons for this to reach the Boston stage since its original presentation in New York. Now that it has got here it may as well settle down for a long run.

Olga Nethercole gave the double bill of The Enigma and I Pagliacci at the Colonial to-night and was well received, but the programme has been changed from that originally offered and only one more presentation of this bill will be given, the extra performance then obtained being given on a special to Canfield and Sophia, for which there was the largest demand. Maudie and The Second Mrs. Tanqueray will also be revived for one night apiece during the week, which is Miss Nethercole's last here.

In the stock houses the Irish drama has emphatically the call in celebration of St. Patrick's Day. Lindsay Morrison's stock company at the Boston took Arrah Na Pogue and gave it a most effective presentation. William Morris made an excellent hit as Shamus, and Eleanor Gordon and the others in the cast did all well placed.

In similar lines The Rocky Road to Dublin was a happy choice at the Bowdoin Square, and the members of the stock company, better accustomed to Western melodrama, took the transfer to the Emerald Isle very happily. Charlotte Hunt was the leading woman this week, and Arthur McNeill had a character that suited him well.

The third Irish play in town was at the Castle Square, where the stock company welcomed a new leading woman in the person of Val de Vonn, and Kate Ryan, for a long at the old Museum, made her return to the local stage.

A decided surprise came at the Globe, where The Flower of the Ranch was the bill and made an unquestioned hit. It was not of the nature that was anticipated from the title, and the musical comedy features, with Joseph E. Howard and Mabel Barrison in the lead, pleased greatly.

For more change of bill in town brought The Great Express Robbery back to the Grand Opera House, where it has always pleased the regular patrons of the house but never more than now.

The Gay White Way at the Majestic still continues under its successful management. The Man of the Hour still sees no limit at the Tremont, for the patronage still keeps up there as it has done all along.

Jessie Millward in A Queen's Messenger is the headliner in the bill at Keith's, and William Courtland heads the list at the Orpheum with Peaches.

The New Century Girls and a house olio are at the Howard Athenaeum. The Bachelor Club Burlesquers furnish the entertainment at the Lyceum this week. The Rollickers are at the Columbia this week, and hereafter they will run two amateur nights a week there. Sam Scribner's Burlesquers and a house olio are at the Palace. The Manhattan Girls and the Meadows Comedy company are at Austin and Stone's. St. Patrick's week is appropriately signalled at all the moving picture shows in town this week.

In the Legislature they have referred the bill relating to ticket speculators to the next General Court.

Adolph Mayer is filling up his musical comedy company, which will open at the Globe April 20 with 1492. His engagements to date are Nell and Annie, Anna McNeill, Charles H. Bowers, Richard Harlow, Nellie Daly and Mabel Bouton.

Howell Hansen's coming performances by the pupils of his dramatic school will be transferred to Jordan Hall. The change in policy at the Castle Square will not cause their discontinuance by any means. They have aroused much interest this season.

Mrs. Lilla Vyles Wyman, the teacher of dancing, was the hostess for the meeting of the Professional Woman's Club last week. Olga Nethercole will address the organization this week.

Charles P. Saulsbury, who has been many friends here when he was manager at the Columbia, renewed pleasant acquaintances when he came here last week ahead of The Flower of the Ranch.

The Boston Hippodrome will open its month at Mechanic's Building, on March 30. The first performance has been taken by Aleppo Temple, Myrtle Shanon.

Fanny Fields, who has been filling pantomime engagements in England, returned by this port last week. She was a passenger on the George, as was Mrs. N. P. Hardee, the actress-manager.

Thomas MacFarlane, of the stock company at the Boston, delivered an address before the pupils of Howell Hansen's school of acting last week. His subject was the contrast of the methods of modern actors and those of their predecessors.

Severin De Deyn, who was once one of the leading members of a stock company in this city, is back again in the company playing The Flower of the Ranch at the Globe. He was given a reception to-day that compared with those of the stars.

Philip Lavine, long associated with John Craig when the latter had his own stock company at the Bijou and the Globe theatre, has been in town for a few days. He has made arrangements with Lawrence Giffin to become a member of his business staff, and is soon going South in the interests of two stock companies which Mr. Giffin controls.

Rumor has it that there is going to be a musical production with Eddie Foy as the chief comedian among the Summer attractions of the city.

Theodore Frisken, of the Boston Theatre Stock company, because of overwork was obliged to take a rest last week, and he went to the New England Deaconess Hospital in Longwood, where he was well cared for for about days. He has now returned to his quarters in Boston, but will not go back to work for several days.

JAY BENTON.

PITTSBURGH

Madame Nazimova—Yorke and Adams—Blanche Bates—A Lucky Dog—Notes.

(Special to The Mirror.)

PITTSBURGH, March 16.—Madame Nazimova began her engagement at the Nixon to-night in A Doll's Home. Hedda Gabler and The Comet will be played during the week. Next week, Tom Jones.

The Alvin was crowded to-night with an audience which was well entertained by Playing the Ponies, foremost in the cast of which are those clever comedians, Yorke and Adams, and Adele

GRACE ATWELL.



Grace Atwell will play a special engagement with the stock company at the Winnipeg Theatre, Man., opening on March 23.

Haftor, who is delightful. The company is large and capable, and the piece well staged. Checkers the coming week.

Again, Nellie, the Beautiful Clock Model, is seen at the Bijou, and to-day's audience followed the much persecuted heroine with apparent interest. The company and scenery are about the same as when seen earlier in the season. McFadden's Flats for next week.

The Girl of the Golden West commenced a return date to-night at the Duquesne, and Blanche Bates and the same admirable company in her support are seen in this excellent play. Eddie Foy in The Orchid follows.

Upturn at Blaney's Empire is offered A Lucky Dog, with Frank Jones playing Nat Willis' part, and assisted by Hilda Carle and a good sized company. The "show" seemed to please to-day's audience. Dora Thorne is the underliner.

The Grand is filled to overflowing to-night, where the following varied and splendid bill is offered: Houdini, William H. Murphy, Blanche Nichols and company, Harry Gifford, Grace Hazard, Bernice's Circus, Felix and Barry, Raymond and Carver, Murray Sisters, Shack Brothers, Bush Trio, Farrell and Leroy, Kimball and Lewis and Birch and Ansell.

Bob Manchester's Vanity Fair company, headed by Haverly and McEla, entertained the large audience at the Gayety to-day. The burlesques were laughable, and the olio bill averaged good. The Boston Belles follow. The Academy's large audience to-day was offered The Thoroughbred, and the burlesques and olio were entertaining.

The Bucks and Five Hundred Party given at the Alvin on last Friday afternoon for the benefit of the local poor was a great success in every way, and Manager W. B. Merrill, of this playhouse, is to be congratulated for his indefatigable work which resulted so favorably to the large enterprise.

ALBERT S. L. HAWES.

PHILADELPHIA

The Royal Mounted—Marie Dora—Girls—Business Continues Good—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 16.—Marie Dora, with The Morals of Marcus, opened this evening at the Broad Street Theatre for a two weeks' stay. The supporting company comprises C. Aubrey Smith, Beatrice Forbes-Robertson, Forrest Robinson in the prominent roles. Olga Nethercole follows March 20.

The Farolan Model, with Anna Held, is in its second and final week at the Chestnut Street Opera House. Thomas W. Ross in The Traveling Salesman, is booked for March 23 for two weeks. The Round Up is in its sixth week at the Forrest Theatre to splendid returns.

Cyril Scott in a new play by Cyril R. and William C. De Mille, entitled The Royal Mounted, dealing with life in the lumber camps of the Canadian Northwest and adventures of the mounted police, had its premiere at the Garrick this evening. Cyril Scott acts a noble character well. He is supported by Clara Blandick, Charles B. Welles, Charles Lane, Harry Powell, George Archibald, Brian Royce and Ethel Wright. The Haydens, with Elsie Janis, follows March 30 for two weeks.

The Time, the Place and the Girl, with Arthur Deacon making a big hit, is in its second week at the Walnut Street Theatre to deservedly large patronage.

Girls, a new comedy by Clyde Fitch, fills in the week at the Adelphi Theatre. The plot introduces Laura Nelson Hall, Amy Ricard and Ruth Marchant, the three girls in rebellion against the lords of creation, and throughout are the source of much merriment, and Blanche Bates in The Girl of the Golden West comes week of March 23; Madame Nazimova, March 30.

This is the final week of The Top o' th' World at the Lyric Theatre. Coming, March 23, Going Home, a new comedy of Western life by Paul Armstrong.

The Orpheum Players at the Chestnut Street Theatre are giving a powerful representation of If I Were King, with William Ingersoll, Robert Cummings, Leah Wainwright and Mabel Brownell in the leading roles. Lillian Lawrence, the leading lady, being replaced by Mabel Brownell. Before and after week of March 23; A Social Highwayman, March 30.

Way Down East, in spite of the many weeks allotted the play in former seasons, still continues a good drawing card, opening to-night at the Park Theatre for a two weeks' term, presenting the old time favorites, Edgar Selwyn in Strangers follows March 30.

In Old Kentucky, always popular with the masses, holds the week at the Grand Opera House, opening to a large house with big advance sale. Fifty Miles from Boston, with Bess Wallace Hopper, is due here March 30. George Sidney, with Bessie Lury's Rodeo, March 23.

National Theatre: The Cowboy Girl, a melodrama, with musical features, the week's attraction. Kate Barton's Temptation comes March 23.

At the Grand Avenue Theatre, Texas, with William Bondell, Gene Gautier, James A. Daly, Clara Lambert, and capable cast, and the play is handsomely mounted, a good card for week and highly appreciated by the steady clientele. Genaro and Bailey in Tony the Bootblack, week of March 23.

Ensemble Blair, aided by the Forepaugh Theatre Stock company, are giving a very creditable performance of The Strength of the Weak, first time at popular prices, attracting large patronage, which is justly merited. Eleanor Calnes is again a member of this organization. The Dancing Girl March 23.

Blaney's Arch Street Theatre: Cuning, the jail breaker, in From Sing Sing to Liberty, is the attraction for week. Joseph Santley in Billy the Kid comes here March 23.

Joseph Santley with Billy the Kid holds the fort this week up at the People's Theatre. Nellie the Beautiful Clock Model on show week, March 23.

Hart's Kensington Theatre: A Millionaire's Revenge well received. A Wife's Secret to follow March 23.

Darcy and Speed's Stock company at the

EYESIGHT IN DANGER

**From Terrible Eczema—Baby's Head a
Mass of Itching Rash and Sores—
Disease Cured by Cuticura**

"Our little girl was two months old when she got a rash on her face and within five days her face and head were all one sore. We used different remedies but it got worse instead of better and we thought she would turn blind and that her ears would fall off. She suffered terribly, and would scratch until the blood came. This went on until she was five months old, then I had her under our family doctor's care, but she continued to grow worse. He said it was eczema. When she was seven months old I started to use the Cuticura Remedies and in two months our baby was a different girl. You could not see a sign of a sore and she was as fair as a new-born baby. She has not had a sign of the eczema since. Mrs. H. F. Budke, LeSueur, Minn., Apr. 15 and May 2, 1907."

DENVER.
De Wolf Hopper—Marguerite Clark Very Popular
—The Baker Company—Maude Fesly—Vandeville

De Wolf Hopper played Hamlet to his business as the manager of the T-7. The local comedies and artistic groupings were notable. Marguerite Clark, the tiniest and daintiest hit of femininity seen here in many a day, was second only in the star in popularity. Wilton Lackaye in "The Goodman Star." Percy Davis starred in "The Girl from Ipswich," 9-21.

Painting the Town was one of the coarsest attractions seen at the Taber this season. Creston Clarke 8-24. Al Fiske's Minstrels 10-21.

The Great Gaiety Company presented Trilly 9-14. It will be Adele Bloch's farewell work. Madeleine Peadar will bring a special engagement as leading woman of the co. 12.

The Earl Burdon Co. presents Chinatown Charlie in the Globe Theatre. This group has been met with enthusiasm with his wonderful playing at the Symphonic Concert given at the Broadway 6, under the able direction of R. Cavallo.

The O'Brien show, the Edwards' School Days Harvest Moon, Dan Harcourt, Foster and Foster, Four Faros, W. Immann, Adolf Mink, Tom Brown

The bill at the Majestic includes Anna Plum, Gatti Sisters, Madge Malland, Nelson and Mildred, Jack King, and Pocatel.

MARY ALKIRE BELL.

BUFFALO.

Company—

Maxine Elliott in *Myself*—Nettles attracted capacity houses to the Star 5-7. Miss Elliott was charming and gave a very enjoyable performance. Robert Driscoll gave able support. Mrs. Leslie Carter in *...*

Harry came 9-11. Business was very good. Julian Marley 12-14.

Rabelita was the offering of the Stewart Opera company at the Tack week 1-5. The opera was produced in a new style, and the parts were in capable hands. Map Ward and a good one, packed the Loric for nine performances week 4, with hot fat, but soon. Local daily shared honors with the star.

James S. McNeilly thrilled large audiences at the Academy week 9.

James S. McNeilly gave a talk on "The Relation of the Theatre to the Public" to a crowded house 4.

Maxine Elliott was entertained daily during her brief stay at the Tack week 1-5.

Sheik's Week 9 had Horace Goldin, Irene Franklin and Bert Green, Eugene Japan and co., Clifton Crawford, Howard and North, Holder's Manikins, A. C. Brown, his American Dancers, and Minneapolis.

Miss Galt gave a show at the Tack week 1-5, featuring the Four Londoners were at the Garden week 1-5. This was, without doubt, the best all-around one seen at this house this season.

At the Tack week 1-5, Robert Fitzsimmons and Johnnie Webster with the Broadway Gaiety Girls brought out the 4, R. O. sign at the Lafayette week 9.

P. T. O'CONNOR.

MINNEAPOLIS.
Frank Daniels Amuses—The Lyceum Players—
Vandeville—Surfogue.
 At the Metropolitan Mar. 5-11 Frank Daniels, with
 a capable co., entertained large audiences. Comin

The Lyeum Players week 8 presented To Startled Alive. Pete Raymond assumed the leading role and made a distinct hit. Week 15 The Will Successors.

At Yale was presented work of 6 at the Bijou by a very satisfactory co. to fair business. Week 1 William H. Turner in His Terrible Secret.

The Opehuson week 8 had the Opehuson Road Show which was well received. The leading man was Howard Connelly and co. Others were Connelly's wife, Edna, La Jandaia, Owen, Kelly and Kent. To Jack Trio, Rockway and Conway. Business was good all week.

A very strong bill was presented at the Unions week 8 headed by Arthur Bernards and co. Others appearing were Appleton and Perry, Seven Sisters, Arde, Grace Darnley and Margaret White in three acts. A very successful season prevailed.

At the Derby week 8 The American Musical Minst Punks, to good business. Week 15 Broadway Land Burglars. J. N. FENFIELD.

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Dwight Allen, The Rooster in Woodland. •

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Y., 88-90, Philadelphia, Pa., 91-93, Baltimore, Md., 94-96, St. Louis, Mo., 97-99, Cincinnati, O., 100-102, Cleveland, O., 103-105, Detroit, Mich., 106-108, Indianapolis, Ind., 109-111, Kansas City, Mo., 112-114, Louisville, Ky., 115-117, Memphis, Tenn., 118-120, Nashville, Tenn., 121-123, St. Paul, Minn., 124-126, Portland, Me., 127-129, Boston, Mass., 130-132, New Haven, Conn., 133-135, Hartford, Conn., 136-138, Springfield, Mass., 139-141, Worcester, Mass., 142-144, Providence, R. I., 145-147, Albany, N. Y., 148-150, New York, N. 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VARIETY.

CITY SPORTS (Phil Sheridan, mgr.): New Orleans, La., 10-21.
 COLUMBIAN BELLES (Chas. Falke, mgr.): Paterson, N. J., 10-19, Scranton, Pa., 10-21.
 CRACKER JACKS (Robert Manchester, mgr.): Milwaukee, Wis., 10-21.
 Dainty DAUGHTERS (Walter and Reed, mgrs.): Birmingham, Ala., 10-21.
 DRIVER, SAM (J. J. Shumard, mgr.): Cincinnati, O., 10-22, Kansas 25-26.
 DREAMLAND DANCEGIRLS (Burt Kendrick, mgr.): Minneapolis, Minn., 10-21.
 EMBLING DURLINGGIRLS (Shaper Inhof, mgr.): New York, N. Y., 10-21.
 FAY, FREDERICK (Joe Oppenheimer, mgr.): Toronto, Can., 10-21, Buffalo, N. Y., 22-23.
 GALEY GIRLS (Pat White, mgr.): Louisville, Ky., 10-21.
 GAY MASQUERADES (Geo. Turner, mgr.): New York city, 10-21.
 GAY MORNING GLORIES (Weber and Bush, mgrs.): Brooklyn, N. Y., 10-21, Philadelphia, Pa., 20-22.
 GIRL FROM HAWAII (Joe Hartig, mgr.): Brooklyn, N. Y., 10-21.
 GOLDEN CHOOK (Jerman and Jacobs, mgrs.): New York city 10-21.
 GRIMES NEW YORK STARS: Holyoke, Mass., 10-21, Boston 20-23, Brooklyn, N. Y., 20-April 4.
 HIGH JINKS (Robert Hills, mgr.): Albany, N. Y., 10-18, Troy 10-21.
 HIGH SCHOOL GIRLS (T. W. Dinkins, mgr.): Duluth, Minn., 10-21.
 HILL, ROSE, ENGLISH FOLLY (Rice and Barton, mgrs.): Toronto, Can., 10-21.
 IDEALS (H. W. and Edw Williams, mgrs.): Montreal, Can., 10-21.
 IMPERIALS (H. W. and Edw Williams, mgrs.): Jersey City, N. J., 10-21.
 IRVING'S BIG SHOW (Fred Irwin, mgr.): Chicago, Ill., 10-21, Milwaukee, Wis., 20-22.
 JENNIE LILIES (J. Vrethuis, mgr.): Rochester, N. Y., 10-21.
 JOLLY GIRLS (Gus Laining, mgr.): New York city 10-21.
 JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Buffalo, N. Y., 10-21.
 KENTUCKY BELLES (Robert Gordon, mgr.): Washington, D. C., 10-21, Baltimore, Md., 20-23.
 KNUCKENBROCKERS (Louis Reiss, mgr.): Philadelphia, Pa., 10-21.
 LADY BELLES (A. H. Harrington, mgr.): New York city 10-21.
 LADY LEIFTHS (H. S. Woodhall, mgr.): Philadelphia, Pa., 10-21, Baltimore, Md., 20-23.
 MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., 10-21.
 MAND GRASS REACTIONS (Jack Rydell, mgr.): Rochester, N. Y., 10-19, Reading 10-21, Philadelphia 20-23.
 MEET MY NEWERS (C. W. Daniels, mgr.): St. Paul, Minn., 10-21.
 MISS NEW YORK, JR. (T. M. Harky, mgr.): Wilkes-Barre, Pa., 10-19, Chester 10-21, Newark, N. J., 20-23.
 MOONLIGHT MAIDS: Providence, R. I., 10-21.
 NEW CENTURY GIRLS (John J. Mayhew, mgr.): Boston, Mass., 10-21.
 NIGHTINGALES (A. Jack Frost, mgr.): Baltimore, Md., 10-21, Philadelphia, Pa., 20-23.
 NIGHT OWLS (Chas. Robinson, mgr.): Toledo, O., 10-21.
 ORIENTAL COY CORNER GIRLS (Sam Robinson, mgr.): New York city 10-21.
 PERMAN BELLES (Chas. E. Taylor, mgr.): Philadelphia, Pa., 10-21.
 PERSIAN WIDOWS (Rush and Weber, mgrs.): Kansas City, Mo., 10-21, St. Louis 23-25.
 PUPPETS' BIG BEAUTY SHOW (Al Reeves, mgr.): Chicago, Ill., 10-21.
 RILLA and WOODS (Phil Kessel, mgr.): Kansas City, Mo., 10-21, St. Louis 25-26.
 RUBY-BANTLEY (Abe Leavitt, mgr.): Cleveland, O., 10-21, Buffalo, N. Y., 23-26.
 RIALTO RENOWNERS (Chas. Franklin, mgr.): Philadelphia, Pa., 10-21.
 RICE AND BARTON'S BIG GALEY (Rice and Barton, mgrs.): Brooklyn, N. Y., 9-21.

(Continued on page 8.)

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

NOVELTIES NOT AS NUMEROUS AS USUAL IN THE NEW YORK HOUSES.

Nance O'Neil, Bert Leslie and Company, Barry and Hughes, Three Vagrants, Mlle. Murelli and Scott Snowden, Isabelle Peyrant's Dogs, and Mr. and Mrs. George Thatcher Try Their Skill.

The following new acts were seen in the local theatres last week:

An Excellent Dialect Turn.

Barry and Hughes had an excellent position on the Fifth Avenue bill, showing for the first time here their new act, "The Soul and the Soul," written by Mr. Barry, and staged by Harry Lomhardt. The act is done in one, with a special drop showing the side wall of a theatre, in which melodrama is being given at popular prices. Miss Hughes makes her appearance in a "tough" make-up, and tells of her love for a youth with whom she has made a hit at an amateur performance. The young man has gone into melodrama, and when he appears, gives the girl to understand that she is entirely out of his class as an entertainer, as he is now an established favorite in melodrama. They converse for such a long time that the youth is late for his matinee, and returns with a notice telling him that he has been discharged. He is very glad to hear that she has secured an engagement for the team at a vaudeville house in Cincinnati. There is a touch of pathos at the finish, in which the girl tells of having saved the young man's mother in a fire that destroyed their home earlier in the day. They wind up by rehearsing a song, and dance that goes with a good swing. The dialogue is entirely in slang, and though some of it is a trifle complicated, there are plenty of good lines and expressions that cause laughter to ripple all over the house. Both Mr. Barry and Miss Hughes are clever in their line, and their new offering should have no difficulty in securing an abundance of good time.

Slang Expert Offers Novelty.

Bert Leslie, who is considered one of the most expert manipulators of slang expressions in vaudeville, was seen at the Colonial in a new sketch called "Hogan in Society." The scene is laid in the apartments of Tom Edwards, a society youth, who is nursing a sore head acquired while slugging the previous evening. Edwards' sister enters and discovers Steve Hogan, a bartender who had escorted her brother home in the early hours of the morning. She mistakes Hogan for her "best young man," thinking he is disguised, and Hogan keeps up the deception, pretending a knowledge of music and the ways of a good society, with amusing results. He finally tells the truth and takes his leave, followed by shouts of laughter brought on by a very funny finish. The act is quite as good as Mr. Leslie's old one, and is full of the quaint expressions for which he is noted, many of which will be in common use before very long. He plays the character in the same easy, off-hand way as before, and almost every line brings a hearty laugh. He was well supported by Maude Emery, who dances cleverly; Ed. Gillespie as Dick J. Flower.

A Strong Bit of Acting.

Nance O'Neil held the bill at the Fifth Avenue, presenting the curious scene from "Leah the Furthest," under the title of "The Jewess." Just enough dialogue was introduced to lead up effectively to the great scene in which Leah launches her curse upon the head of the man who has cast her aside. For ten minutes Miss O'Neil held the audience spellbound with her rich and well-modulated voice and a wealth of beautiful gestures. Considering the time-limit, she managed to convey to the spectators a splendid impression of her talent, and as she reached the climax of her denunciation the house broke into applause that continued until the curtain had been raised seven or eight times. Miss O'Neil's success in this tabloid drama was unequivocal, and admirers of strong emotional acting enjoyed a treat in watching her. Darius Anderson, who played Joseph, was not quite equal to the requirements of his role. McKee Rankin appeared as Farmer Lorenz, and Clara Tracy played Dora Groschen.

Life in the South.

Mr. and Mrs. George Thatcher presented a sketch called "Linda at Keeney's, Brooklyn." The story deals with the sorrow that comes to an old colored couple by the elopement of their daughter, Linda, but the audience turned to joy when the girl comes back with twins and marriage certificates. Mrs. Thatcher played both mother and daughter cleverly, and Mr. Thatcher used his dialect to advantage. The sketch itself was not equal to the talent of the performers, and will stand a good deal of revision.

Singing and Sketching.

Mlle. Murelli, assisted by Scott Snowden, made her New York debut at Pastor's. Mlle. Murelli, who shows the slightest trace of a French accent, sang a few songs. Mr. Snowden danced a little and drew some sketches with chalk on blackboards. The act is in the weak class.

Three Musicians.

The Three Vagrants were newcomers at Pastor's, presenting a musical and singing turn with some attempts at comedy. They play guitar and accordion, and sing fairly well, one of the men having a sweet tenor voice. The act was fairly well received.

Some Trained Dogs.

At Pastor's Isabelle Peyrant and her dogs were seen for the first time in this vicinity. It is a small act, with nothing out of the very ordinary tricks to recommend it.

THE KEATONS AS TRAVELERS.

Joe, Myra, "Buster," "Jingles" and Louise Keaton, not to mention the governor and the table, have been almost every week and corner of the United States this season. They were engaged for "advanced" vaudeville last Fall, and owing to the peculiar method of "advanced" booking made many long jumps that familiarized them with several stretches of country, and in finishing up the unexpired time with the United Booking Office they have visited the South, Southwest and extreme West, finally landing in San Francisco in February. However, from reports received they have been winning their share of the honors, and Waldemar Young, the critic of the San Francisco Examiner, gave them unstinted praise. They are at the Orpheum in Kansas City this week and will soon return to New York.

MRS. PHILLIPS WAS READY.

Mrs. Phillips for some time past has had her sketch, "Lost, a Kiss in Central Park," in readiness for presentation, and week before last, when May Tufts was taken ill suddenly, Mrs. Phillips was sent for in a hurry and filled the gap at Keith and Proctor's, Jersey City, so well that she was immediately booked for last week, to play at Hathaway's, Lowell, Mass. On Sunday she played the Broadway Theatre, Brooklyn, and the act was seen by many managers and agents.

THE KEITH AND PROCTOR THEATRES.

Cecilia Loftus, Nance O'Neil, Gertrude Hoffman and William Courtleigh Score.

Fifth Avenue.

Nance O'Neil was the main attraction of a fine bill, and presented a sketch that is reviewed in another column. James Thornton appeared without the gold chain that he has used as a "prop" for some time, and never was in better trim for making an audience fairly howl with delight. Albert Whelan also was favor with his quiet but effective little entertainment, in which he does a lot of things well. George Whiting and the Melotte Twin Sisters, who were at this house only a few weeks ago, reappeared "by popular request," and again pleased with their songs and chatter. Al. Leach and the Three Roadends were their share of the laughs, and Stelling and Revell knocked each other about most amusingly. Jean Clement's Circus, the pictures, and Barry and Hughes, whose new act is reviewed elsewhere, were also in the programme.

Fifty-eighth Street.

William Courtleigh and company, in Peaches headed the programme and gave entire satisfaction. The part of "Bert" Donovan is now played by Edward O'Connor, who gives an excellent account of himself. Owing to the illness of George Evans, Eugene Rogers was put on in his place, and her oddities seemed to please fairly well. Mayme Remington and her "Picks" delighted the youngsters especially, and they were vociferously cheered. Harry L. Tighe and his colleagues carried on after the manner of all college boys and sang some good songs. Ziska and King were entertaining with burlesque magic, and Maddox and Melvin scored in The Messenger Boy and the Actress. Handwines and the Wilton Brothers in acrobatic turns, and the pictures were the other numbers.

125th Street.

With two such prime favorites as Cecilia Loftus and Gertrude Hoffman in the same bill, it was a foregone conclusion that all records would be broken, and the face of Manager Rogers was a smile right through the week, especially late in the evenings, when he glanced at the box-office statement. Such crowds and such enthusiasm have not been seen or heard in Harlem in many a long day, and the week will go down in the history of the house as a red letter one. Miss Loftus came on in the early portion of the bill, and had a reception that must have made her forget The Lancers, the hostess, and all the other disagreeable things of the past season. She is as winsome, as youthful, as dainty and as charming as ever, and delighted her admirers by giving a lot of new imitations that as usual were as accurate as good photographs. Her subjects were Connie Edliss, Gus Glen, Alice Lloyd, Caruso, Alie Williams, George Walker, Hatfield Williams, Alie Williams, Ethel Barrymore, and her own sweet self. The Masquers imitation is exceedingly fine, but did not reach home to very many of the Harlemites. The majority seemed to like the "take-offs" of the musical comedy favorites, and the clever Miss Loftus was overwhelmed with appreciation and applause. Miss Hoffman shared the honors with Miss Loftus. Her style of work differs materially from that of her fellow-player, and she won unequivocal success with her splendid line of imitative caricatures. The setting and effects used in her impersonation of George were very elaborate, and she was forced to make many bows before she was allowed to retire. Jack Norworth was on hand with new songs and sayings and got his full share of approval. Big laughing hits were made by Fred Ray and company; and Genaro and his band, Staley's Transformation, the Kratons and the pictures rounded out a bill that for general excellence would be hard to beat.

WILL M. CRESSY TALKS.

Will M. Cressy and Blanche Dayne closed their short season in The Village Lawyer at the Garden Theatre on Saturday evening. Mr. Cressy was seen by a Manhattan man yesterday and chatted freely concerning his experiences. Among other things, he said:

After trying in vain to get the Shuberts to release us from a contract signed in January, 1907, to star in The Village Lawyer at the Academy of Music, Baltimore, we opened at the Academy of Music, Baltimore, on Monday, February 18. The piece was an unqualified success, receiving the unanimous approval of every Baltimorean. We were the following week in Washington, and then laid off for a week, and then put into the local theatre, New York. We had business, and several notices were given critics who make or break unless suitable houses were secured. The Shuberts could not do so; I walked two blocks to the United Booking Office, and in ten minutes had booked twenty weeks at exactly double the salary the Shuberts were paying us. We went to Chicago, to the Majestic, Chicago, in Town Hall, To-night.

Mr. Cressy said that he does not know whether The Village Lawyer is a good or a bad play. He has fifty-four newspaper criticisms rating it all the way from "good" to "the best English play ever written." He has over 100 letters complimenting him on the play, and he has notices from six critics, headed by Alan Dale, saying it is bad.

As Cressy and Dayne can command \$500 a week for forty-four minutes work, and get credit for it, he says he doesn't see any reason for working from three to six hours a day to provide what he calls "comic supplement critics" with new material for their articles, so it will be vaudeville for Cressy and Dayne for some time to come.

HEARING ON PICTURE BILL.

Assemblyman Gluck's bill to make the small New York moving picture places pay a theatrical license of \$150, and to place them under the control of the Police Department, came up for discussion in the Assembly March 12. Mr. Gluck said they were breeding places of crime; Mr. Oliver denounced the statement as ridiculous, and offered to give \$100 to charity if any criminal picture could be shown to have been produced at any one of the houses. Mr. Hoy said the crime was not in the picture, but the people the children had to associate with when they go to the darkened rooms. Some amendments were offered, and the bill will come up for final passage Wednesday, March 18. One of the provisions of the bill provides that no children under fourteen shall be admitted in the evening, or before three o'clock on school days, unless accompanied by an adult.

CIRCUS AT SEA.

Shipp's Circus, including twenty-eight performers and a large number of trained animals, arrived in New York last week on the Atlas. The steamer Siberia, after a long tour of the West Indies and Central America. The voyage was tempestuous at times, but there were many bright days on which the animals gave performances that kept the passengers thoroughly amused.

SHOOTING WAS ACCIDENTAL.

The inquest over the body of Miltie Morok, the loop-the-loop performer who was shot by Antoine de France on March 3, was held on March 12, and the coroner's jury, after listening to the evidence, acquitted Mlle. de France, as it was shown that the unfortunate occurrence was purely accidental.

PASTOR'S.

Stinson and Merton Welcomed Back After a Long Absence.

Stinson and Merton turned up at the top of the bill last week, and were received with open arms. It is many months since their last appearance here, and in the interim Mr. Stinson has been at death's door. His happy disposition and never-failing smile had its effect on the grin of messenger, however, and he has been spared to make life worth while for his fellow-citizens, let us hope for some time to come. What matters it if most of the "whistles" in the act are old; the quaint, whimsical humor of Mr. Stinson carries them through as well as if they had just come from the factory where fun is made. Burns, Morris and company scored a hit in What Happened to O'Hara, which has many amusing lines. Jeff and Lavern Healey entertained with songs and talk, and Mr. and Mrs. Mark Hart scored in winning laughs with the able assistance of a clever sister-bottle. Keegan and Mack worked hard and made many changes of costume. Mr. Keegan's Italian impersonation was very good. The Three Musical Kicks played well and dressed neatly, and John and Louise Tull, George F. Howard and the pictures were also on hand. New acts by Mlle. Murelli, the Three Vagrants, and Isabelle Peyrant are reviewed elsewhere.

HAMMERSTEIN'S VICTORIA.

Eva Tanguay and Vesta Victoria Indulge in Another "International Contest."

The interest of the public in the third and last "international contest" for the title of "champion comedienne" of the English-speaking world, was extremely active. It is needless to say that the theatre was packed at every performance, and that the spectators reaped a rich harvest. Both performers showed their mettle, and both won applause and encouragement enough to last them for the rest of their lives. The question of supremacy is still undecided, as the work of the young women is so entirely dissimilar that comparisons are out of the question. Both are still at the head of their respective classes. The comedies and their adaptations went through their acrobatic stunts with great success, and the Gaudachmidis and the Gaudachmidis were also well received. Hal Merritt sketched cleverly and kept up a running fire of anecdotes and imitations that went very well indeed. Charles Bradshaw and company were fairly amusing in Fix in a Fix, and Clement De Leon, Niblo and Spencer and the vitagraph filled out the bill.

ALHAMBRA.

Sollman and Bramwell and Mason and Keeler Please Large Audiences.

Minnie Sollman and William Bramwell in A Dakota Widow, and Homer B. Mason and Marguerite Keeler in A Hero, divided the honors, both acts winning an abundance of applause. Frank Fogarty, who also appeared at the Colonial, handed out his Irish jokes so fast that the audience was usually three or four laughs ahead. The Stunning Grenadiers marched, sang and posed most effectively. The organization is now headed by Louise Taylor and Maude Corbett. Vinie Daly danced very nimbly, and the Avon Comedy Four were screechingly funny, with their very rough comedy in The New School Teacher. Lena Maarder put her dancing hopes through many difficult tricks that were applauded. The Musical Avocets, clever xylophonists; James and Jennie Joe, expert jumpers, and the vitagraph, rounded out the list of attractions.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Four Everetts, J. Aldrich Libbey and Katherine Trayer, Tippi and Kilment, Cogan and Hancock, Carlo's dogs, the Hurleys, Billy Court, Marron and Marron, American Newsboys' Trio, Claude and Marion Cleveland, Bailey and Gray, Fox and Gray.

KEITH AND PROCTOR'S FIFTH AVENUE.—Cecilia Loftus, Hyman Brothers in Right Bells, Jack Norworth, Mlle. Snyder and company, June McCrone and company, Earl and Violet Allen company, Claude and Fannie Usher, Carter and Bluford.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Eva Tanguay, Heras Family, Dixie Roadends, Ben Welch, Al. Leach and the Three Roadends, Guyer and Crisp, Torcor, Carroll and Baker.

KEITH AND PROCTOR'S 125TH STREET.—Nance O'Neil and company, Valusia Burnett and William Gould, Fourteen Black Hummers, Madden and Fitzpatrick, Jack Hammond, Mlle. Novell company, Martinetti and Sylvester, Clement De Leon, Harry and Hughes.

COLONIAL.—Minnie Sollman and William Bramwell, William Rock and Maude Fulton, Captain George Anger and company, Callahan and St. George, The Quartette, Vinie Daly, Welch, Mealy and Montrose, Winston's seals, Ferreros and his dog.

ALHAMBRA.—London Fire Brigade, McMahon and Chappell's Pullman Porter Mads, John T. Kelly and company, Rosie Lloyd, W. C. Fields, William A. Dillon, Darras Brothers, Kelly and Ashby, Milt Wood.

HAMMERSTEIN'S VICTORIA.—Emma Carus, Richard Golden and company, The Futurity Winner, James Thornton, the Stunning Grenadiers, Week and Over, Lola Cotton, Irving Jones, the Great Seaback.

The Burlesque Houses.

DEWEY.—The Colonial Belles offered a pleasing entertainment that attracted large houses. Hits were made by Rose Carlin, Bedini and Arthur, Three Sisters Lee, McFarland and McDonald, and Charles Fiske. This week, Straling Players.

GOTHAM.—The Yankee Doodle Girls drew Yankees and others in profitable numbers. This week, California Girls.

LONDON.—The Imperials were well received, and did a first-class business. This week, Lady Birds.

MURRAY HILL.—Robie's Knickerbockers scored their usual success, and drew good crowds. This week, Gay Maqueraders.

MINER'S BOWERY.—Watson's Burlesquers, headed by W. B. Watson, entertained large audiences. This week, Oriental Burlesquers.

MINER'S EIGHTH AVENUE.—The Rollickers, with Jack Watson, Will H. Cohan, Kathryn Pearl, were a good card. This week, Jolly Girls.

HURTING AND SHAMON'S.—The World-Beaters were applauded by good-sized audiences. This week, Golden Crook.

AN EXPENSIVE PRODUCTION.

James L. Lasky, the vaudeville producer, has just concluded negotiations with several New York theatre managers to produce a Viennese operetta called The Love Waltz. It has for a theme a waltz which competent judges have said will rival the famous melody in The Merry Widow. The production is intended for the New York houses principally, and is expected to have a long run in each vaudeville theatre in the city. The cast will include twenty people, and the production will be unusually elaborate in the point of costumes and scenery. The opening date has been set for April 25 at the Colonial Theatre. Mr. Lasky says that the new production will go on record as the largest ever designed for vaudeville. The expenditure will reach \$8,000.

COLONIAL.

Alice Lloyd, Bert Leslie, the London Fire Brigade, Frank Fogarty and Others.

Alice Lloyd, who was in her second week last week, continued to win popular favor. She added some new songs to her list, and revived "Splash Me," one of her successes of last season. Miss Lloyd's costumes, all of which are new, caused unlimited comment among the women patrons, many of whom were seen making notes for future use. The London Fire Brigade was the closing number, and raised a good many laughs. There are fourteen people in the cast, and they all work very hard. Frank Fogarty was in fine form, and his quickly sprung jokes kept the house in a gale of laughter. He has added several new jests to his string, and they are all good. Miss Fay sent a doctor's certificate on Monday, stating that she was indisposed, and her place was taken by Matthews and Ashby, who also worked at Hammerstein's. They did a short version of their act at the Colonial, as their "props" were at the other theatre. The McNaughtons continued to be funny in their happy English way, and the Kitamura Japs, Harry Linton and Anita Lawrence in their sketch, and the Brittons were also on the bill. Bert Leslie was a big feature, and his new act is reviewed elsewhere.

SPECULATORS IN A FIGHT.

The Eva Tanguay-Vesta Victoria engagement at Hammerstein's last week attracted the speculators as honey draws flies, and on Monday afternoon there were twenty-two of them in front of the theatre. Two husky policemen were required to keep them in line at the curb, but they chafed under the restraint and made fragmentary remarks after possible victims, causing the "cops" much trouble. Many of them looked as though they had just been graduated from the shoe-leather peddling business, and they cried their wares in a plaintive way that seemed to wound the nerves of the older and more hardened pirates. At any rate, as the hour approached when unsold tickets have to be gotten rid of at any price, the competition became very keen. Five or six of the hold-up men surrounded a man who wanted one seat and began to tear his clothes in the good old Baxter Street way. He tried to fight them off, but was finally forced to shout for help. The two policemen on duty could not handle the crowd, and one of them telephoned for the reserve. When the patrol wagon came clanking up the street the fighting blood of the highwaymen turned to water, and they made tracks in all directions. The police rounded up two of them, "Abe" Sharp and "Jake" Goldstein, and took them before Magistrate Moon, who discharged them with a severe lecture.

When the excitement was over and the unarrested speculating element ventured back to the field of battle it was late, and many were seen to wipe away tears as they counted the bunches of unsold pastboards. Some of them were not on hand on Tuesday, but there were enough of them throughout the week to make things very uncomfortable for everybody.

W. D. COXEY RESIGNS.

W. D. Coxe, who for five years has been one of the chief promoters of publicity with the Barnum and Bailey Circus, and who for the past two years has had full charge of the press department, resigned a few days ago, saying it is inadvisable to have a difference of opinion between himself and the new management of the circus. The parting was perfectly amicable on both sides. Mr. Coxe has been in the business of interesting editors in circus news for eighteen years, and during that time has only been with three circuses, Barnum and Bailey's, Ringling Brothers', and Barnum and Bailey's. He intends to spend the summer in England, and will return in the fall to take up the theatrical end of the business. The booming of the Barnum and Bailey Circus will be in the hands of Jay Rial, Thomas Munnick, Dexter Holloway, and Frank O'Donnell.

HAGENBECK LAWSUIT.

A suit was begun on March 10 in Cincinnati in the Superior Court, asking for the dissolution of the Carl Hagenbeck Circus and Show Company. According to the petition filed, the assets of the company consist only of a claim for \$670 against the United States Trust Company, of Chicago. The debts are said to be \$140,000. The principal creditors are John H. Martin, who backed the enterprise with \$81,000.21 in cash; Frank H. Tate, who put up \$24,011; and Carl Hagenbeck, to whom the company owes \$13,200.53. A. B. Houston, a Cincinnati lawyer, was appointed as referee by Judge Tipton, and he will take testimony as to the assets and liabilities of the company, and report to the court. According to report, over \$700,000 was lost in the venture.

TIM M'NABON IS HAPPY.

On Monday, March 9, Timothy McMahon, the sketch impresario, proprietor and producer of the Pullman Porter Mads and the Watermelon Girls, was presented by his wife, professionally known as Edythe Chappell, with a ten-pound baby boy, and it is needless to say that Tim's usually broad smile has expanded widely and positively refused to come off. At last accounts Mrs. McMahon and the baby were progressing most satisfactorily. The baby was baptized Timothy on Saturday, March 14, and the ceremony was followed by a christening party. Clara Morton was the god-mother and Percy G. Williams the godfather. Mr. Williams presented the infant with a handsome silver mug.

MANAGERS MAKE CHANGES.

Frederick Strauss, who has been manager of the Corinthian Theatre, Rochester, since it was opened as a burlesque house by Henry C. Jacobs, left Rochester last week to go on the road as manager of the New York Star, which company is owned by Mr. Jacobs. Mr. Strauss' place was taken by Edward B. Sadler, who several years ago was connected with vaudeville and burlesque, but more recently has managed legitimate companies, including that of May Irwin in New York. Mr. Strauss spent nine years in Rochester, having managed the Empire Theatre in that city before the Corinthian was built.

SUIT OVER THE STAR BOAT.

The litigation over The Star Boat, the pugilistic sketch in which Taylor Granville is appearing, brought the lawyers on both sides before Judge Crane in the Supreme Court in Brooklyn last week, on a motion to show cause why a receiver should not be appointed for The Star Boat Company. Attorneys Ironside and Boyer represented Raymond A. Brown, George Boyd Dougherty, and Edward G. Brown, who it is alleged, supplied \$1,200 to put on the act. House, Grossman and Vorhaus represented Granville. The court reserved decision.

BABY ELEPHANT NAMED.

The baby elephant born recently in Bridgeport to "Queen" Bess of the Latham and Bailey menagerie has been named "Alie Lincoln." The circus management offered a prize of a box for the opening night to the person suggesting the most suitable name, and the reward was won by Bessie Livingston, a young woman of Lincoln. Thousands of letters and postals were received. Alie will make his New York debut March 15 at Madison Square Garden.

JOLIET, ILL. **THEATRE.** **G. T. Hammond, mng.**
Al. G. Field's Minstrels 1; good business; pleased.
George Washington, Jr. 2; good business; pleased.
at the Old Crowns Road 7; fair co.; fair house.
Uncle Josh Perkins 3 pleased a heavy attended audience.
The Grand for Gold 19. Well liked in The
City. The Grand for Gold 19. House in The City.
DIXON. **OPERA HOUSE.** **Chas. H. Weston, mng.**
The Time, The Place and the Man 12. Fair house, satisfied. 6. Theatricals June 12. 12. Pickings From The Top of The Old Man 17. Quincy Adams Sawyer 12. The Man who Sings Mark ahead of The Old Man 17. Men, signed with Nixon and Ziegler.

TAYLORVILLE, ILL. **Clayton Hagen, mng.**
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**Dorothy Grey**

Dorothy Grey's Pannema, the Indian girl, is one of the most finished pieces of acting seen in a long time at the Empire. In the final scene she is especially strong.—ARTHUR A. GREENE, Portland Oregonian, Feb. 16, 1938.
Not often is there a star at the Empire, but there is one this week. Dorothy Grey achieves this distinction by her acting of Pannema, an Indian girl. Miss Grey idealizes the Indian character, she makes a charming picture and not only that, plays the role admirably.—JOHN W. KELLY, Evening Telegram, Portland, Ore., Feb. 16, 1938.

Henry C. Mortimer

LEADING MAN OAKLAND, CAL.

In the part of Iago, Henry C. Mortimer carried off the honors of the evening. In his conception of the character, he invested it with a Mephistopheles an malignity of purpose. He was the very incarnation of what has been called "the most intellectual and also one of the most volatile of Shakespeare's villains." Whetting the suspicions of the Moor on to a final catastrophe, and never, even to the last, showing one jot from his innate devilish depravity.—Oakland Enquirer, Feb. 11, 1938.

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